

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3194.

SATURDAY, JANUARY 12, 1889.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH ARCHEOLOGICAL ASSOCIATION.—The FOURTH MEETING of the SESSION will be held on WEDNESDAY NEXT, January 16th, at 32, Sackville-street, Piccadilly, W. Chair to be taken at 3 p.m.
Antiquities will be exhibited, and the following Papers read:—
1. 'The Original Subscription for Building the Staircase of St. Anthony's Church,' by Major H. R. JOSEPH.
2. 'Notes on North Cuthbert and Orkney' (Illustrated), by the Rev. S. M. MAYHEW, V.P. F.S.A. (Secr.).
W. DE GRAY BIRCH, F.S.A. } Honorary
E. F. LOFTUS BROCK, F.S.A. } Secretaries.

ROYAL HISTORICAL SOCIETY,
11, Chandos-street, Strand-square, W.
THURSDAY, January 17th, 8.30 p.m. Mr. HERBERT HAINES, M.A. F.R.Hist.S., will read a Paper on 'History and Assassination.'
P. EDWARD DOVE, Secretary.

MR. DANNREUTHER'S PROGRAMMES.
(Nineteenth Series.)

THURSDAY EVENING, JANUARY 17th.—H. Holmes: Oetel in F. Op. 56 (MS.).—C. H. H. Parry: Air from 'Judith.'—Schumann: Op. 11, Sonata in E sharp minor.—Wagner: 'Der Engel,' 'Träume.'—Bach: Suite in E minor for Flute, two Violins, Viola, Violoncello, and Bass.
JANUARY 31st.—Dvorak: Op. 81, Quintet in A for Piano and Strings.—Bach: Sonata in F minor for Clavier and Violin.—Brahms: Op. 72, 'O kühler Wald,' and Op. 69, 'Salome.'—C. H. H. Parry: Trio in E minor for Piano and Strings.

FEBRUARY 14th.—Brahms: Op. 101, Fourth Trio in C minor for Piano and Strings.—Bach: Chromatic Fantasia and Fugue in D minor.—C. H. H. Parry: Sonata in D for Piano and Violin, MS. (first performance).—Beethoven: Op. 70, Trio in E flat for Piano and Strings.
FEBRUARY 28th.—Brahms: Op. 25, Quartet in G minor for Piano and Strings.—Beethoven: Op. 69, Sonata in A for Piano and Violoncello.—C. H. H. Parry: 'The Children's Dialogue from 'Judith.'—Rheinberger: Op. 121, Trio in E flat for Piano and Strings.
Violin: Mr. Alfred Gibson, Herr Gompertz, Mr. S. D. Grimsen, Viola: Mr. Emil Kreuz, Violoncello: Mr. Charles Ould, Flute: Mr. A. P. Vivian. Pianoforte: Mr. Dannreuther.
Vocalists: Miss Anna Williams, Miss Lena Little, Madame Marian McKennie.

MR. HENRY BLACKBURN'S LECTURES,
Illustrated by Limelight. 1. Pictures of the Year; 2. The Value of a Line; 3. Algeria and Morocco. At the Edinburgh Philosophical Institution, February 18th and 19th; London Institution, March 14th; Birkbeck Institution, April 10th, &c. A few seats vacant in February and March.—103, Victoria-street, Westminster.

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LITERATURE

A Memoir of Henry Bradshaw, Fellow of King's College, Cambridge, and University Librarian. By G. W. Prothero. (Kegan Paul, Trench & Co.)

"THE scholar is greater than his books. The result of his labours is not so many thousand pages in folio, but himself." So wrote Mark Pattison in 1875 of Casaubon, and the passage, a favourite one with Henry Bradshaw, is the key to his own life. It requires the scholar to understand the scholar; to the outer world he is an antiquary, a bookman, a collector of odd facts having no bearing on life and character. Yet it is the discipline, the "education," due to the long research for knowledge and the yearning after clear insight even in apparent trifles, which frequently moulds the scholar into the man of ripe judgment, delicate sympathy, and unselfish character. This is what Pattison felt with regard to Casaubon, while Casaubon himself wrote of Scaliger:—

"A man who, by the indefatigable devotion of a stupendous genius to the acquisition of knowledge, had garnered up vast stores of uncommon lore. And his memory had such a happy readiness, that whenever the occasion called for it, whether it were in conversation or whether he were consulted by letter, he was ready to bestow with lavish hand what had been gathered by him in the sweat of his brow."

This description of the scholar of the seventeenth century applies with equal force to Bradshaw, one of the last of the old type of university scholars, who were content to pass their lives within the walls of one of the colleges, surrounded by their books, and sharing their pleasures with that constant succession of friends, both young and old, which is characteristic of collegiate life. For good or bad this type is passing away; the new statutes practically enforce teaching as a condition for the retention of a fellowship, and, weary of the drudgery involved in the preparation of many generations of pupils for the ever-recurring examination, the younger generation has sought relief in matrimony rather than research. It was the recognition of the great possibility as well as the great danger in the new statutes that impelled Bradshaw in his later years to take a much larger part in college and university management. Energies which might have been devoted to his own work were

thus drawn into other channels. At times he would feel confident of the fulfilment of his hope: Cambridge would become a hive of workers, makers of new knowledge in every field. On other occasions some failure of his endeavours—which he always attributed to the obscurity and clumsiness with which he said he must have put forward his views—would make him for a while despondent. At such a time he scored and handed to a friend the noteworthy passage in Pattison's 'Memoirs':—

"In no common-room, so far as I know, is there now maintained a level of serious discussion, occupying itself with the great problems of speculation, or with the science or the literature of the day. Young M.A.s of talent abound, but they are all taken up with the conduct of some wheel in the complex machinery of cram, which grinds down all specific tendencies and tastes into one uniform mediocrity. The men of middle age seem, after they reach thirty-five or forty, to be struck with an intellectual palsy, and betake themselves no longer to port, but to the frippery work of attending boards and negotiating some phantom of legislation, with all the importance of a cabinet council—*belli simulacra cientes*."

This passage essentially indicates the spirit which Bradshaw set himself privately and publicly to work against. He not only, as Mr. Prothero points out, respected individuality, but he always sought to develop it into lines of original work. One man in the days when he was poor he employed at his private expense to catalogue books scientifically, and made a bibliographer out of him; another he would profess to seek knowledge from in order to force him to a more thorough study of his subject; while in a third case he privately sent to the Vice-Chancellor a cheque in order that a lectureship might be instituted in a branch of study hitherto outside the university curriculum. Not that Bradshaw would do these things without intimate acquaintance with the capacity and worth of the men for whom he did them. And having done them, he would add the weight of personal friendship and influence to the more material stimulus he had given. "Over those with whom he came into contact," writes Mr. Prothero,

"his influence was very strong. The primary cause of this was that his interest in his friends was deep and continuous. It was in the main a friendly, but it was also a scientific interest. He made a point of ascertaining all about his friends, their home surroundings, their relations, their circumstances, all that made them what they were; he observed them under all conditions; he made them tell him what was in their mind. His kindly persistence broke down the barriers of the most obstinate reserve. To find one's self interesting—to be treated by an older man not as one of a multitude, but as an individual—is a delicate flattery that opens the heart. And Bradshaw had a way of treating you as if you were the one person in the world whom he cared about. Not a few of his friends still claim to have been his only intimate at some particular period, quite unaware that they shared this intimacy with others."

The reader of the memoir will find many instances of Bradshaw's aid in developing the latent talents of younger men, his quiet surrender to them of the results of his own years of study; and these instances might be largely multiplied. There was more than the scholar's generosity in this; there was the impetus it gave to his own ideal of academic life—to the hive of makers of new

knowledge. In later years, when remonstrated with for this generosity—which was not in every case quite honestly dealt with—he would reply: "My primary duty as a librarian is to help other scholars to the best of my power rather than to pursue my own investigations."

As we have noted, however, it was not only in private that he directed his influence towards this ideal. On the General Board of Studies and on the Council of the University, as well as on the Governing Body of his own college, he kept the same aim before him, and while his judgments when expressed carried weight, there was often a deep, but quiet influence exercised outside the formal meetings. The "Annual Lectureships" at King's College, a guarded attempt to encourage original work, were undoubtedly due to his prompting, although they were at first frequently called after the name of the Fellow who originally moved their adoption. Other instances will occur to those who know the strength of the silent influence he exercised over his colleagues. Cambridge has made considerable progress during the last ten years towards a higher academic ideal. How much of this may be partially due to the spirit of Henry Bradshaw it would be hard to determine. At least we may pardon his friends the piety which attributes to him a possibly undue share in the emancipation of their common *alma mater*.

The ideal which Bradshaw had formed of the aim of a university was, however, only a phase of his ideal of life. The acquisition of knowledge in all branches, and its generous distribution to all capable of understanding and handling it; wide catholicity for all forms of investigation, however far they may differ in subject and method from our own studies; appreciation of truth in any shape and of the individual mode of seeking it; absolute freedom from any theological or anti-theological prejudices in examining the work of others; above all, the sort of freemasonry which instinctively recognizes a real fellow worker, and allows of the unchecked interchange of ideas and results without thought of self, without fear or care of appropriation, without shadow of jealousy,—these are the aims and characteristics which differentiate the "scholar" from the "learned man." Mr. Prothero's book abounds in evidence that Bradshaw was just this type of genuine lover of truth for truth's sake. Perhaps no man in 1871 knew more of, and had done more for, Vaudois literature than he, yet he placed all his knowledge at the service of the French scholars who were then beginning to investigate its complex problems. Writing to one of them with regard to the Cambridge Vaudois MSS., he says:—

"I will give any one who comes here and wants to use them any help or information which I have in my power to give; but I am not a literary man, though my friends are fond of assuming that I am, and I am wholly destitute of the gift of writing. Anybody, who is worth giving it to, is at any time welcome to use freely all I have to give, and I cannot say more."

This instance will suffice to show the spirit we have referred to—the temperament produced by the single-hearted pursuit of knowledge not only in Bradshaw, but in scholars of wider repute, if probably lesser catholicity.

It is the phase of character so excellently portrayed in Mr. Browning's 'Grammarians' Funeral,' with a verse of which Mr. Prothero appropriately closes his memoir. If this be the fully developed scholar, the man himself as the result of his labours, we need not regret so deeply the pressure of routine work, and the intense desire for accuracy which hindered him from giving us the "thousand pages in folio" as well as himself. Mr. Prothero, we think, lays too much stress on the habit of procrastination; or rather we ought perhaps to say that amusing anecdotes have been preserved of Bradshaw's delays, while no record has been kept of the many instances in which he gave a prompt reply to letters of inquiry. If a letter could be answered with the completeness which Bradshaw thought needful, it would frequently be answered at once, even if the writer sat up half the night to put his material into proper shape. We remember a friend asking him for a chronological list of the books printed by Quentell at his first press. The list appeared next morning as if it had been copied straight away from a note-book or bibliography. After Bradshaw's death, however, several attempts at a list, together with collations, notes on the water-marks, &c., of the Quentell books, were found, together with the letter of inquiry, among his papers, showing the labour he had immediately devoted to the matter. So it was with the delay in returning books: frequently it arose from the fact that the book itself had suggested comparison with something else, to see which would necessitate a journey not immediately possible, to the other end of England, or even to Germany. Thus, if the procrastination cannot be denied, there was often in Bradshaw's own mind a really sufficient reason for it. The constant influx of letters of inquiry compelled the receiver to make a selection in replying, and he replied first to those questioners whom he could immediately aid. He was fond of saying, like Pattison, that he could not be comfortable unless he did things as thoroughly as lay in his power, and this meant in his own careful, methodical, old-world fashion—a fashion indicative rather of the leisure of a mediæval monastery than of the bustle of modern life.

As with letters, so with his own researches; he would not print them till he had tested in every possible way their accuracy. Mr. Prothero tells of more than one instance in which, even after printing, he cancelled all he had written, so that it never arrived at publication. Had it been his fortune in life to have enjoyed fifteen or twenty years of leisure, he would have produced a work of monumental scholarship in any one of the branches of research in which he was keenly interested. We might have had a great edition of Chaucer, a history of early printing, luminous contributions to Vaudois and Wycliffite literature, or we might now, indeed, know something about the relations, social and philological, between Wales and Brittany. But Bradshaw was not the man to be content with work produced only after the day's labours had exhausted mind and body. As he grew older he recognized more fully the value of his professional work as University Librarian, and he contented himself more and more with the endeavour to incite others to follow up the lines of research which he felt in-

capable of following himself. Here it is that the University has lost so sadly by his death. What can replace his scholarly influence over the younger generation, his generosity of knowledge, and his generosity of purse? Mr. Prothero has, indeed, raised one memorial to his character which ought to exercise no small influence on his readers. This, we understand, the University intend to supplement by the republication of, at least, the printed papers. But granted that the memoir and the collected papers will suggest new lines of study, unsolved problems of research and the methods necessary for their solution, still such records are not like the living man selecting the student for his fitting work, and raising him during the apprenticeship of early study above pecuniary difficulties. The best work in little trodden fields will rarely have a price in the intellectual market. Colleges, perhaps not unnaturally, are shy of extending the fellowships of men who are engaged in researches which their tutors and lecturers do not understand. Nor is it always the men most fitted for investigating problems in Celtic philology, mediæval archaeology, or anthropology who obtain fellowships under the existing system. A college is generally in want of classical, mathematical, or science lecturers, and it not unreasonably asks why it should endow a teacher of Sanskrit or a student of monk-Latin. These lines of investigation may be of value to the world, but they do not form part of collegiate studies. Had Darwin been a poor man, no college in Cambridge would under the present system have endowed him, and so enabled him to collect material for writing the 'Origin of Species.' It was in such cases that Bradshaw stepped in, and if he saw good work to be done outside the university lines he did what lay in his power to further it. He knew the need of study in outlying branches, but he knew that the time so spent must be paid for. This is what he writes:—

"It is what I have always held and preached to you, but you would not listen. I am quite aware that this must take some little time, and time is money. But here I would gladly help if you would only be content to learn and act methodically. I will gladly pay you for work if you will do it in my way.....The English are said to be a commercial nation, a nation of shopkeepers, &c., and it may possibly be this which makes it so repugnant to me to have it constantly brought before me that in work of this kind money is a secondary object. My view rather is 'bread and butter first'; a man must live, and if he takes to literature, he must earn his bread by literary work. The difference between one man and another is then shown by the stamp of work done; and in this the good man comes out."

The impression left after reading the account Mr. Prothero gives of Bradshaw's incomplete researches in so many fields may be summed up in the question: Who will take up these lines of study? for the work begun ought not to be wasted. Surely men will be found capable of doing this in Bradshaw's own university, or shall we have to wait till the ubiquitous German steps in and classifies facts without a whiff of inspiration? But to enable the younger generation at Cambridge to turn its thoughts into Bradshaw's lines it must be supported while studying mediæval Latin and archaeology. It is

hardly likely that any college will at present see its way to thus appropriating any of its fellowships, but might not some attempt be made by the many who have these subjects at heart to establish a fund akin to the Worts endowment? It would be the fitting completion of Bradshaw's university work and influence. The success of the Hibbert studentships has shown how much excellent work can be done on these lines by a careful selection. There can hardly be want of the material out of which scholars are created, but there is often want of the material out of which to keep such scholars alive. Mr. Prothero's memoir shows only too strikingly that the genuine scholar is really a social force; that the "bookman" is not merely wrapt up in his books, unfit to deal with practical life, and the problems of party and executive, but that his very training fits him to take a dispassionate view, to seek only for truth in all matters of dispute; and finally that we must measure his social worth by the influence his life has had upon the intellectual and moral progress of his contemporaries rather than by his "thousand pages of folio."

If we have not criticized Mr. Prothero's treatment of his subject, it is because we have felt that it is impossible for any writer to reproduce the conception another has formed of a friend. We must be content if he widens and deepens our estimate by pointing out characteristics which had escaped our own notice. We may recognize a want here and a want there; we may feel disappointed at the almost complete silence as to the religious and intellectual development of Bradshaw after his appointment to the librarianship, although his mind never ceased to develop, remaining receptive and plastic to the end. We may question whether certain statements did not require more ample verification. It will surprise some of Mr. Prothero's readers to know that Bradshaw's conclusions on the origin of printing are confirmed by "the recent investigations of his most distinguished pupil." To the present writer, at any rate, he never gave a hint that he disbelieved in the German origin of printing; and the evidence that Bradshaw had seen reasons for believing that printing was invented by Koster would be of distinct value in the present condition of the controversy. Perhaps we might have wished the statement on p. 417, "He never bought a book which he did not read," altered to the form, "He never bought a book he did not use." Many books he bought for the type or the printing or the woodcuts, without intending to read them through; and when we think of the mediæval treatises (including the 1481 edition of Nicolas de Lyra's 'Postillæ Literales'!) which he bought even in his later years, the former statement, we feel sure, does not fully characterize his mode of adding to his library. We should not have referred to these points had they not already led to one or two misinterpretations. Mr. Prothero's work has been a labour of love, and it is a labour well done. It will refresh in many the memory of a friendship which can only be described as sacred. In others who never knew him it will mirror "what commanding personal influence means," and will incite to good and useful

work. The memory of such a man is, in Bradshaw's own words, "a thing to help one on in life, as few other things except his living itself could do."

BOOKS OF TRAVEL.

To Siam and Malaya in the Duke of Sutherland's Yacht Sans Peur. By Mrs. Florence Caddy. (Hurst & Blackett.)

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The Alps. By Prof. F. Umlauf, Ph.D. Translated by Louisa Brough. With Illustrations. (Kegan Paul, Trench & Co.)

MRS. CADDY'S trip commenced on December 13th, 1887, and ended with the departure from Alexandria for home on April 25th last. A few days were spent on the voyage out with the Italian troops at Massowah, a fortnight was devoted to sight-seeing in Siam, and ten days more were occupied in enjoying the somewhat lavish hospitalities of the Maharaja of Johore. The book may supply the general reader with a few hours of agreeable entertainment; but, as the author made only short stays in the countries which she describes, and as the ground which she traversed has all been traversed before, she has nothing that is really new or important to tell. In fact, the two most interesting passages in Mrs. Caddy's work are those in which the doings of the Italian army at Massowah and Dr. Trimen's botanical labours in Ceylon are respectively described. The author further tells how she saw the searperpent, and furnishes a sketch of what she saw; the episode may be commended to the attention of those interested in natural science. A really amusing story about the supply of "Schneider" (*sic*) rifles to the Egyptian army—to be found on p. 338—should not be passed over unnoticed.

Mrs. Caddy's book contains in all 362 pages, and rather more than one-third of these treat of Siam, where, as before mentioned, she spent a fortnight. She arrived, as it so happened, at a lucky moment, for a royal cremation was going on, and furnished a spectacle which is well worth the trouble of going to see; but those who are fortunate enough to be witnesses of such a scene would do well to consult beforehand 'The Wheel of the Law,' by the late Henry Alabaster, in the notes to which work much information is supplied throwing light on the religious state ceremonials—partly Brahminical, partly Buddhistic—of the Siamese court. This Mrs. Caddy seems not to have had the opportunity of doing. As was to be expected, she has made a good many inaccurate statements, of which a few specimens may be here referred to. She tells us on p. 125 that there are no native silks. Plenty of coarse but durable silk stuffs are woven by hand-loom all over the country. Again, on p. 214 she remarks that "thirty years, and indeed thirty months, ago there was no hotel in Bangkok." The present writer can vouch that for many years there were two hotels in existence there, Falk's Hotel and Carter's Hotel; they may not have been very good hotels, but they were probably as good as the hotels at Penang were a few years back. She states on p. 189

that each day of the Siamese week bears the name of "a plant." "Plant" is probably a misprint for "planet"; at any rate, the first day of the week is called "the day of the sun," and the second "the day of the moon," as with us.

Among the many Buddhist temples at Bangkok is one called Wat Sakhèt, which is particularly in favour as a place for the cremation of the dead, though the cremating of the dead is not confined to this particular temple. Attached to Wat Sakhèt, however, is a walled enclosure, where the bodies of prisoners, slaves, and others who have unfortunately no friends to undertake their funeral ceremonies, are thrown to the dogs and vultures. Mrs. Caddy visited this temple; but she is not altogether accurate in what she says concerning it. Numerous dogs and vultures, gorged, fat, and lazy, are to be seen in and around the enclosure, but the bodies which they devour are not cut up and distributed to them; the corpse is deposited on the ground, and there left to its fate. Mrs. Caddy quotes Sir John Bowring and Mrs. Leonowens on this subject; but she has not noticed that the quotations contradict each other. Bowring says: "If the deceased have ordered that his body shall be delivered to vultures and crows the functionary cuts it up and distributes it to the birds of prey," &c.; while Mrs. Leonowens asserts that the Siamese Buddhists believe that "abandonment of the body to dogs and vultures signifies that the body must then return to the earth and pass through countless forms of the lower orders of creation before it can again be fitted for the occupation of a human soul." It is evident that as the whole object of a Buddhist is by merit to escape from this "wheel of the law," to avoid re-birth in a lower stage of existence, and gradually to work up through higher stages to Nirwana, no Buddhist would order his body to be delivered to vultures and crows if he thought that re-birth in one or many lower stages would be the consequence. The truth—or, rather, what the present writer believes to be the truth—is that cases do occur where Buddhists of especial sanctity order their bodies to be thrown to dogs and vultures; but the idea is thereby to make merit, and gain a higher, not a lower, stage in the next world, by this proof that they have conquered even the natural love and regard for their own bodies, and have recognized the worthlessness of all flesh. The author quotes also in this part of her work the story told by Mrs. Leonowens of the star-crossed lovers, the girl Tuptim and the priest Balat. That story was noticed in these columns in February, 1873; reasons were there given for doubting its truth, and we asked for the precise month and year (necessarily between 1860 and 1870) when the thrilling incident took place. Our inquiry has remained unanswered, and it is necessary to repeat the caution against accepting the story as a true statement of Siamese cruelty and injustice.

The account of the place in Ayuthia where the wild elephants are caught is singularly confusing. The spot presents striking features, and is a particularly easy one to describe; we can only suppose that Mrs. Caddy was too fatigued to spend more than a few moments ashore, and that the little which she had time to observe has since escaped her

memory. On p. 123 she also tells us that one of the king's brothers is a priest—which we do not dispute; but she adds that "he is a priest for life." Possibly he might for political reasons find difficulties placed in his way if he wished to leave the priesthood; but there is nothing in the rules of the Buddhist religion to prevent a priest from returning to the ranks of the laity whenever he may feel disposed to lay his robes aside.

When describing Johore and the hospitalities enjoyed there, the author observes: "By all this it will be seen that Johore under its present Sultan affords a good field for enterprise to natives as well as Europeans." It must not, however, be supposed that Europeans of the operative classes are meant—the climate is too hot for them; but there seems certainly some reason to think that Johore is one of the places where young men of a somewhat higher station, if possessed of industry and a little capital, might find an opening. We read the statement made on the succeeding page, that guttah percha was first brought into use from Johore, with surprise. "Percha," we had thought, was the Malay name for Sumatra, and guttah Percha we had understood to mean the gum from Sumatra, not Johore.

Among errors that should be corrected if the work reaches a second edition are the following. Capt. Bush is not an officer of the royal navy. The westernmost river in the Gulf of Siam is not the Mekong—which means "mother of armies"—but Meklong—which means "mother of creeks." The only Mekong river is that which flows into the China Sea.

Siam is a country that can well claim more than fourteen days' notice from a traveller. And if Mrs. Caddy should ever visit the place again she may rest assured that there is still much to be seen there which she has not yet seen, much matter for a fresh volume; but no country can be adequately dealt with unless time is devoted to the subject, and unless the traveller prepares himself for his task by a study of what his predecessors have had to say.

The "Land of the Hibiscus Blossom" is New Guinea, and Mr. Nisbet's book relates the adventures of a number of typical, but, as the author asserts, fictitious characters—traders, skippers, and explorers—among the islands of Torres Straits and on the New Guinea mainland. The writer has visited the Papuan Gulf, and expresses himself (as we doubt not, with all honesty) desirous to give a true and unvarnished picture not merely of the localities and the customs of the natives, but of the events now happening there. From this point of view the combination, in uncertain proportions, of fact and fiction is not satisfactory. To begin with, and in passing, we may say that more than one of the chief characters seems to be by no means purely fictitious or unrecognizable; but furthermore, the deeds committed by some of these characters are of the most revolting, ineffable brutality, and in one case, at least, the effect is the more revolting in that the description comes to us as a "yarn" from the lips of the ruffian himself. Now if it is fiction, the author goes quite beyond the limits of legitimate art; if the story is true (and he declares in his preface that he "does not

think he has exaggerated the murders"), the reader may reasonably demand to hear more, and to know, *e.g.*, what steps are being taken by the authorities to punish such doings. Even the more respectable of his characters indulge in an amount of free shooting which is deplorable, if, as it is fair to conclude, the stories are to be taken as representing fact. The writer pays his tribute of admiration to the missionaries, both Protestant and Roman Catholic, though he agrees with "Prof. John Ruskin, the philanthropist and friend of mankind in general," that the loss to the natives by contact with religion and civilization more than counterbalances the gain. He testifies, too, to the manliness and devotion of the native teachers imported from the South Seas, the mortality among whom, due mainly to the insufficient provision made for them by their employers, is still, he declares, terrible. Like other travellers, the writer attributes several excellent traits to the Papuan natives, along with some exalted sentiments more especially appropriate, perhaps, to the fictitious side of his work.

He is not altogether happy in his attempts at description of landscape, and the strings of epithets and catalogues of shades of colour cast by the sunlight over sea and land are somewhat prosaic, and occasionally tiresome. But the narrative and conversation flow on in a lively stream enough, and the failing above mentioned is no doubt due to the laudable desire of bringing before the reader an exact and accurate picture of the scenes described, and in this, with the aid of his illustrations, he is not wholly unsuccessful.

Miss Brough's volume is a translation, or rather an abridgment, of a valuable German work of reference. The volume is divided between a minute topographical description of the Alps according to the so-called districts into which they have been subdivided, and chapters dealing more or less summarily with their principal physical features, rivers, lakes, valleys, glaciers, their flora and fauna, and their human interests. The topographical chapters are in the main accurate, but the minute details of which they are made up are in great part without sufficient interest or importance for the general reader. This sort of information is surely far better conveyed in a series of good district maps than in pages of letterpress bristling with proper names and figures, unreadable as a whole, and from which any particular fact needed has to be laboriously excavated. Moreover, in the English version the descriptions given are frequently so expressed as to be barely intelligible, even to a reader who possesses the local, general, and geological knowledge in which the translator would seem to be deficient. Here, for instance, is what is said of the Matterhorn:—

"The Matterhorn, called locally the Great Horn, is the monarch of the Valais Alps.....A slender isolated pyramid of rock rises 4,265 ft. high from a base 10,498 ft. high, having sharply cut edges and a somewhat curved peak. The plateaus enclosed by these edges, which rise gradually from the broader base into peaks, are so smooth and steep that only a light layer of ice remains on them in the summer months, and the bare brownish-yellow rock is prominently exposed."

Phrases like "Orta See," "Joch von Bondo," are left in Italian districts where German has no appropriateness.

The chapters which deal with the physical problems involved in the study of the Alpine chain are in parts hopelessly obscure. This is not altogether owing to carelessness in the translator. Dr. Umlauf seems to be responsible for the following obviously erroneous statement:—

"The fact that the lower end of a glacier reaches farther down in one year than in another has nothing to do with the general receding of the whole glacier."

But no moderately competent writer could have been content with the following translations: "The density of the ice serves as the moving power." "Tunnels, or ice caves and grottoes, are hollowed out partly by the melting ice, partly by warm winds." "Dirtbands are composed of dust, sand, and silt, and are carried along by the movement of the glacier in such a way that they are drawn, at sharp corners, from the edges of the glacier towards its longitudinal axis." The same carelessness is carried into verbal and other details; thus *névé* is written throughout "*nevée*," and Rigi, "*Rhigi*." The height above the sea of the Grands Mulets is given as their length; 4,000 square kilometres are converted into 15,000 square miles; the lake of Brienz is made "nearly ninety miles long"; the dimensions of the principal glaciers are wildly exaggerated; 12,000 metres are turned into twenty-five miles in the case of the Mer de Glace.

In the English book three useful maps are omitted, and a map having no correspondence with the text is substituted for the excellent physical map in the German edition. The illustrations are similar in both editions. The English has the advantage of a startling cover.

Encyclopædia Britannica. — Vol. XXIV. *Ura—Zym.* (Edinburgh, Black.)

MESSRS. BLACK did rightly in celebrating the completion of the 'Encyclopædia,' for the conclusion of such a gigantic enterprise was an event in its way. It would, indeed, be easy enough to pick holes in this huge repository of knowledge. Many of the minor articles are imperfect, and they ought to have been much more numerous. Even among the signed contributions there are some of which reasonable complaint might be made. Yet it may be safely affirmed that this edition is a far sounder and better piece of work than any of its predecessors. More men of distinction have taken part in it; they have been chosen with more discrimination; their articles as a rule attain a higher standard of merit. There has been nothing added to the present volumes so likely to attract and please the general public as Macaulay's contributions to the preceding edition; but it may be safely said that the specialist will attach a higher value to some of the biographies in these volumes than he would to Macaulay's brilliant performances. One defect, of course, neither editors nor publishers could avoid. The progress of science is so rapid that portions of the earlier volumes are already antiquated. For instance, Prof. Chrystal writing, and writing ably, on electricity in 1878 could not, unless he had been a prophet, have produced an

article equal to the requirements of 1889. These shortcomings are inseparable from such an enterprise, and leave the reader free to admire the skill of the editors, who ruled their contributors with a light yet firm hand, and so rapidly completed their gigantic undertaking.

Mr. W. S. Rockstro's article on Richard Wagner is extremely fair and temperate in tone, and the nature of the post-composer's opera reforms is concisely explained and their value recognized. From a strictly musical standpoint the synopsis of Wagner's life and work is excellent; but Mr. Rockstro touches but faintly on the poetry and the metaphysical theories of this singular genius. The method employed is precisely that of ordinary musical writers, who regard Wagner simply as a great though eccentric composer. Of the other biographical articles we may especially mention the Van Dyck of M. Hymans (an admirable monograph), a luminous study on Varro by Dr. Reid, the excellent account of Lope de Vega by M. Morel-Fatio, the *éloge* of Webster by Mr. Swinburne, the memoir of Wallenstein by Mr. Sime, and that of Wellington by Mr. Fyffe. Wordsworth is criticized by Prof. Minto. Mr. Watts writes elaborately and yet brilliantly on Wycherley, and Mr. Poole has a learned disquisition on Wycliffe. Mr. Poole accepts, it may be remarked, too readily Dr. Loserth's view of the indebtedness of Huss to Wycliffe. Justice is done to Zeno by Dr. Jackson.

The account of Venice by M. Yriarte and Mr. Middleton may be praised as one of the most readable things in the volume; and we are glad to see Prof. Middleton condemn the abominable "restorations" going on in St. Mark's and the Doge's Palace. There are two interesting contributions on the vine and wheat from the pen of Dr. Masters. Dr. Creighton furnishes a highly heretical article on vaccination, which will, no doubt, lead to controversy in medical circles. The wave theory is elaborately handled by Lord Rayleigh; and Mr. Henry Jones relieves the gravity of the 'Encyclopædia' by a pleasant article on whist.

It is hard to conceive a more difficult task than that of writing an essay on war, seeing the vastness of the topic, the numerous ways of treating it, and the complex nature of the subject. What has greatly increased the difficulties with which Col. Maurice has had to contend is the fact that both strategy and tactics are at present in an experimental stage, and that we are not yet in possession of sufficient actual experience to arrive at settled conclusions on several important points. The changes in the conditions of war which have taken place since the Napoleonic period have seriously affected the application of the principles of the two great divisions of the art of war. This statement, on which much stress is laid by Col. Maurice, will, as regards strategy, come as a surprise to certain military students; but when they read the brilliant essay under notice they will, we feel assured, admit that the author's views are thoroughly sound. The whole of the article is marked by a spirit of progress tempered by a due appreciation of the merits of the old system under the old conditions. It has at length been recognized by British officers that something more than

drill is required, and that the something in question is practical training under conditions approximating as nearly as is possible in peace time the conditions which would exist in war. Still the obstructives are not yet quite silenced, and our training is by no means so extensive and practical as it should be. On this subject Col. Maurice uses the following pregnant sentences:—

"The only practical work is that which tends to prepare men, not for the inspection of some general on a parade ground, but for actual war. An army is doing practical work in the preparation for its actual duty, that of winning battles. It is employed on mischievous theoretical work, on false theory, whenever it is doing anything else."

After the American civil war there sprang up a school of theorists who maintained that the day of charging masses of cavalry had passed away never to return. The Germans never accepted this idea, and in spite of the great increase in the power of rifles and artillery since that time, they are convinced that with skilful handling cavalry can still accomplish great things on the field of battle itself. It is, indeed, chiefly the Germans who have succeeded in reducing the heresy above mentioned to impotence. As for the idea of converting cavalry into the ancient dragoons, it had at one time many advocates in our army, and has been frankly adopted in Russia. The advocates of that system in England, however, are now insignificant in number and weight, and Col. Maurice's article ought to silence those rash tacticians who would withhold cavalry from the battlefield and convert them into a hybrid force, neither good infantry nor efficient cavalry. The limits of space forbid us to say more on Col. Maurice's able contribution to military literature, but before we leave the subject we cannot refrain from expressing a hope that his article may be published in a separate shape. Capt. Fitzgerald's contribution, which is devoted to maritime warfare, is necessarily of a less comprehensive, less exact nature than the article which deals with the operations of land forces. There are so many differences of opinion on the subject, even among the most experienced and able officers of the royal navy, that a writer must necessarily feel it difficult to do more than mention ideas and theories. Still it must be said that the present state of the question is fairly set forth.

The animals usually grouped as Vertebrata have been already treated by various authors under the smaller headings of "Mammalia," "Birds," "Reptiles," &c., so that the article by Prof. Ray Lankester on Vertebrata consists mainly of a general discussion of the integral phylum. In tracing the history of the term the writer points out its gradual extension to cover successively the non-vertebrated Elasmobranchii and Cyclostomi, Amphioxus and the Tunicata, Balanoglossus, and, finally, in this last year Cephalodiscus, and possibly Rhabdopleura, none of which possesses vertebræ; but he retains the original term in preference to the Chordata suggested by Balfour. The morphological characteristics assigned to the phylum thus enlarged may be summarized as the possession at some period of life of (1) a well-developed coelom, (2) a notochord, (3) pharyngeal gill-slits, (4) a dorsal epi-

blastic nerve-tract, with a tendency to (5) metameric segmentation—a definition which will meet with general acceptance; but in the excellent description of vertebrate type-structure which follows on this, and which necessarily touches on debatable ground, exception will perhaps be taken to some statements, as, for example, to those on the myomeric value of the gill-slits and of the nerves which fork over them. To the probable origin of the phylum considerable space is devoted. Dohrn's view that we must seek in chaetopod worms the clue to our ancestry, based mainly on the postulate that metameric segmentation implies genetic relationship, is summarized, and laid aside in favour of the theory, propounded by Balfour and expanded by Hubrecht, that Nemertina approach more closely than any other extant group to the stock whence Vertebrata are derived. The writer describes and figures in some detail the morphology of the smaller subphyla: the Cephalochorda, illustrated by valuable original drawings of Amphioxus (by a slip of the pen the anus is stated to be on the right side of the body); the Urochorda, especially the group Larvalia; and the Hemichorda or Balanoglossus. The facts of anatomy and development enumerated alike point to the conclusion that Amphioxus forms a link between the craniate vertebrates and Balanoglossus, while the latter leads to the nemertines; the pedigree of the phylum is thus traceable from the point where the nemertines diverge in one direction, the echinoderms (on the grounds of the resemblance of their larvæ to that of Balanoglossus) in another, to its culmination in the craniate vertebrates. On the degeneration of the lower subphyla, however, considerable stress is laid, with the view of showing that the higher forms are in no sense descended from them, but from an ancestor common to both.

The important article "Zoology" is also by Prof. Ray Lankester. A concise historical account of its development leads to a discussion of the present aspect of the science, in which, not content with its ordinary subdivision into morphology and physiology, the writer introduces new terms to cover those varied studies which have only come into existence of late years. He recognizes five main subdivisions, of which the first, "Morphography," includes systematic zoology, morphology (or the comparative study of form), embryology, palæozoology, and the geographical distribution of animals. The gradual extension of knowledge from the time of Wotton onwards is presented by means of the successive classification tables formulated by Linnæus, Lamarck, &c., ending with that adopted by the writer himself as the expression of the most recent researches, the original parts of which have previously appeared elsewhere. The second subdivision, "Bionomics," includes outdoor natural history, thremmatology—a word coined for the subjects of variation, heredity, and the breeder's lore—and the general adaptation of organisms to their environment or teleology. To the third head of "Zoodynamics, Zoochemistry, &c." Prof. Lankester assigns human anatomy and pure physiology; to "Plasmology" the study of the cell in its widest sense; and, finally, to "Philosophical

Zoology" the general conceptions which have in late years so profoundly modified religion, sociology, and ethics. The last section of the article deals with the general tendency of zoology since the time of Darwin, and is chiefly devoted to a discussion of the transmission of acquired characters. While representing the views current up to the beginning of 1888, it was presumably written before the appearance of Eimer's recent contribution to the subject.

A Biography of Rev. Henry Ward Beecher.
By W. C. Beecher and Rev. Samuel Scoville. Assisted by Mrs. Henry Ward Beecher. (Sampson Low & Co.)

THIS bulky memoir of the famous Brooklyn preacher is more likely to find favour with his American admirers than with Englishmen who only know him by a repute which scarcely accords with the estimate of his intellectual and moral qualities here offered to the public. The biographers, however, must not be blamed for having furnished as nearly as they could just such an account of Mr. Beecher as he would probably himself have given had he been able to write the autobiography for which he arranged with his publishers a few months before his death. Whatever faults Mr. Beecher may have had, he was either unconscious of them or unwilling to acknowledge them to the world; and in describing him as not merely the most successful preacher who ever lived, but also one of the wisest, noblest, and saintliest of men, his son and son-in-law but speak as he would himself have spoken. Many of the most extravagant eulogies here printed, indeed, are quoted from the hero's own letters, diaries, and discourses.

Mr. Beecher was the most notable member of a notable family. Mrs. Harriet Beecher Stowe was his sister, and his father was Dr. Lyman Beecher, a zealous champion of more enlightened theological views than were in his day approved by the Old School of American Presbyterians. The son cared nothing for dogmas. When the New School Presbytery, in outward accordance with which he had been brought up, refused to license him as a minister on account of his lax opinions, he obtained what he wanted from the Old School hierarchy; but he soon ceased to be a Presbyterian of any school, and, calling himself a Congregationalist through the rest of his life, he retired from the Congregational Association in 1882, because, as he put it, "many of the brethren felt as though they could not bear the burden of the responsibility of being supposed to tolerate the views he held and taught." His views, which varied considerably during a long career, had one invariable element. He was always fully persuaded that he had a thorough knowledge of heavenly things and was specially qualified to proclaim them to others. According to his own account, while he was riding out one day "the kingdom of Christ rose up before my mind with such supreme loveliness and majesty that I sat in my saddle and there, all alone, in a great forest of Indiana, probably twenty miles from any house, prayed for that kingdom, saying audibly, 'I will never be a sectary.' I remember promising Christ that if He would strengthen me and teach me how to work I

would all my life long preach for His kingdom and endeavor to love everybody who was doing that work."

The date of that "promise" and of the bargain Mr. Beecher considered he had struck with his Master as a sequel to it was 1838, when he was twenty-five years old. But he began to be a preacher at the age of eighteen, when, having come under the influence of a "revival" that ran through the college in which he was being educated, he immediately proceeded to conduct revival services for the benefit of others. He also at the same early age attained notoriety as a temperance lecturer, and one of his autobiographical reminiscences makes a naïve disclosure of his satisfaction at finding how easily he could earn money as well as win applause by use of his tongue. From that time his course was clearly marked out for him. He had all the endowments necessary to the making of a popular preacher: glibness of speech, unbounded faith in his own powers, great skill in inducing others to share that faith, and untiring perseverance in the pursuit of his ends. One of the rules that he laid down for himself on taking charge of his first church was "Secure a large congregation; let this be the first thing." Another, subordinate thereto, was "Visit widely and produce a personal attachment; also wife do same."

Mr. Beecher's first experiences as a minister were on a humble scale. At Lawrenceburg, Indiana, he had only about twenty "church members," and his salary was but 250 dollars a year. He was his own clerk, doorkeeper, and lamplighter, and he had to help scrub the floors and cook the food in the little cottage to which he took his young wife. He added to his income, however, by travelling about as a lecturer, and after two years of this work he accepted a "call" to a larger church in Indianapolis, where his salary was 600 dollars, and where he was more satisfied with his preaching. At Lawrenceburg he said, "I can preach so as to make the people come to hear me, but somehow I can't preach them clear into the kingdom." In the larger church his powers developed. "You did well, Beecher, you did well; but you ought to have given 'em salt instead of sugar," said a brother preacher to him after a sermon in which "the whole audience broke down" under his eloquence. "But since the salt had been tried without effect," was Mr. Beecher's comment, "and the sugar, as he called my preaching, brought many to Christ, I did not agree with him." He could administer salt as well as sugar, however, and one cause of his popularity was the boldness with which, where he thought personal attacks on particular offenders were needed, "he never hesitated to lash with stinging words." He made some bitter enemies in this way, but often the enemies were "brought to repentance" by his denunciations, and, of course, the rest of the congregation were well pleased.

Plymouth Church, Brooklyn, however, was the scene of Mr. Beecher's greatest exploits, and the centre from which his influence spread all over the United States. There his commencing salary was 1,500 dollars a year, and long before he began to secure a much larger income by putting up the seats to auction he was able to

earn very considerable sums by lecturing and writing. It is greatly to his credit that he was one of the earliest, and always one of the foremost, opponents of slavery. On his first Sunday at Brooklyn,

"I said to those who were present, 'If you come into this church and congregation I want you to understand distinctly that I will wear no fetters; that I will be bound by no precedent; that I will preach the Gospel as I apprehend it, whether men will hear or whether they will forbear; and that I will apply it without stint, and sharply and strongly, to the overthrow of every evil and to the upbuilding of all that is good.' Well-meaning but timid friends took alarm at this bold declaration. It was not customary; it was not what they were used to; they came to him to 'counsel him for his own good,' they said. 'Save yourself, any way; don't ally yourself to unpopular men or unpopular causes. There is no need of it. You can have your own notions about abolition; what is the use of preaching anti-slavery sermons?' To their great distress their counsels had just the opposite effect intended. I despised them all, and preached like thunder on those subjects, especially before pew-renting. For a period of more than ten years I never let a month elapse before pew-renting that I did not come out with the whole strength of my nature on the abominations of American slavery. I remember saying, with some discourtesy and with language that I should not use now, 'If you don't want to hear such doctrines, don't take a pew here next time.'"

Mr. Beecher's boldness had all the good results he shrewdly anticipated from it. It satisfied his conscience, crowded his church, filled his purse, and made him more than the lion of the American preaching world. It is right to place the satisfaction of his conscience first in the list of gains. Although it was fortunate for him that his conscience nearly always pointed in the direction of his worldly interests, he was undoubtedly a conscientious man, and he was evidently sincere in the anti-slavery crusade, which his sensational sermons and lectures advanced as much as his sister's 'Uncle Tom's Cabin.' If some people were shocked, more were delighted, by such theatrical slave-auctions as one that he conducted in his tabernacle in 1848:—

"Mr. Beecher's speech is described by an eye-witness, himself a minister, as beyond anything he has ever heard before or since. He extemporized there on the stage an auction of a Christian slave. The enumeration of his qualities by the auctioneer, and the bids that followed, were given by the speaker in perfect character. He made the scene as realistic as one of Hogarth's pictures and as lurid as a Rembrandt. Physical excellence, mental, moral, and spiritual qualities, are each dwelt on with an emphasis and moving effect that proved that he would have made a capital auctioneer if he had chosen that business. 'And more than all that, gentlemen, they say he is one of those praying methodist niggers; who bids? A thousand, fifteen hundred, two thousand, twenty-five hundred! Going, going! last call! Gone!' The audience were wrought up to a perfect frenzy of excitement while that picture was being drawn, and when real contributions instead of imaginary bids were called for, the sum was easily raised, and the girls were free."

After the Secession War and the abolition of slavery in the United States, Mr. Beecher's pulpit vagaries had less to do with Christian patriotism, but they became more and more profitable to himself. His popularity increased steadily, and it was not seriously impaired by the Tilton scandal, which his

biographers explain, from his point of view, in seventy-five pages. Every year found him richer, more satisfied with himself and his admirers, and with ampler opportunities of supplying his ever-growing æsthetic tastes. His house was a palace, filled with beautiful furniture, and his church a theatre, in which the worshippers called themselves miserable sinners in the pleasantest ways. "It has ever been a cause of great gratification to me," he said, "that I ally myself to that which I think to be right, and I do not care what man says of me, provided only I can believe that God likes it, and that I have the testimony of this approval in myself." It was Mr. Beecher's good fortune that, if some men objected, he received from others quite enough approval to complete the satisfaction he derived from his unbounded faith in himself, and his assurance that he was on the best possible terms with Heaven.

Much is sometimes made of the last words of dying Christians. Nearly the last words of Mr. Beecher's, spoken on his death-bed at the age of seventy-five, are characteristic. On awaking from a nap he exclaimed, "I had a dream last night. I thought that I was a duke, and your mother a duchess, and I was trying to figure the interest on a hundred thousand pounds a year."

Out of twenty-six illustrations to the volume before us, eight are portraits of Mr. Beecher at different stages of his life.

NOVELS OF THE WEEK.

- Toilers of Babylon.* By B. L. Farjeon. 3 vols. (Ward & Downey.)
Her Last Run. By the Hon. Mrs. R. W. D. Forbes. 2 vols. (White & Co.)
The Dean's Daughter. By Sophie Veitch. 2 vols. (Alexander Gardner.)
The Dalbroom Folks. By the Rev. J. Smith. 2 vols. (Same publisher.)
Our Boy. By Jessie M. Barker. (Roper & Drowley.)
Greystone Grange. Dadue Signore. (Bumpus.)
The Graysons. By Edward Eggleston. (Edinburgh, Douglas.)

'TOILERS OF BABYLON' is a rather stiff and proper story, which gives one the idea of its having been written for a Sunday magazine. The hero is a nice young man, the son of a self-made millionaire, who marries against his father's wishes a humble but charming girl, Nansie Loveday. Nansie's father, having received a caravan in liquidation of a debt, takes to living in it; and thus we have a little caravan life to vary the monotony of the story. It would not be quite fair, however, to call Mr. Farjeon's story monotonous. It is a little namby-pamby, but there is a brightness with it all which makes it readable. The villain, who is the hero's cousin, ingratiates himself with the old millionaire; but his crimes are unmasked in true dramatic fashion, and after he has been shown up there is nothing left for his uncle but to make terms with the disobedient son. Thus all ends well, and there are cakes and ale for the virtuous. The adventures of Timothy Chance, an acute shop-boy who gets on in the world, are told with a good deal of appreciative humour.

Many people will be well pleased with 'Her Last Run.' There is plenty of sport in it, and there is nearly as much of love.

Of coursing, steeple-chasing, racing, polo, and so forth, there is no end; and there are almost as many portraits of "well-groomed" horses as there are of "well-groomed" women and men. The latter all belong to the "gay world of fashion," and are not much troubled with lofty aspirations and high ideals. Still, the book is bright and spirited enough after its kind, though the episode of the intercepted letter is clumsy and exasperating, and the fashionable female villain is unpleasant, and though the author is hard-hearted enough not only to spoil her very nice heroine's love affairs, but to kill her off with a hunting accident.

The Church is still to the front in fiction. 'The Dean's Daughter,' however, is not the least like 'The Dean and his Daughter' except in so far as both daughters belong to the genus of self-reliant young women. Vera's great characteristic is unselfishness. To begin with she is only a wilful, headstrong child; but she proceeds to develop an amount of courage and devotion which can scarce be expressed in words. The worst is that one's liking does not grow with her growth. As a child she is interesting and even attractive. As a young girl she behaves generously in an intrigue not of her own making, and with commendable dignity and spirit too. But she reaches maturity only to be mixed up with the story of a will (which is intolerably attenuated) and a mysterious and ill-married land agent, with whose assistance she goes in for an idealized, high-souled, and shadowy attachment, which lasts even after his demise, and is very wearisome. The truth is, the important characters and the marking incidents of the story are never allowed to have fair play. The reader's interest is never sufficiently concentrated on one point or on one person, and the result is that good material and a certain talent are wasted for want of grip and purpose. Towards the close Miss Veitch nearly loses her hold on her heroine, whose nobility and firmness degenerate into a kind of mania for silent endurance. Vera begins, indeed, by getting strained and unreal, and ends—when she comes to have what is really a cold, calm relish for a misdirected sentence of five years' penal servitude—in being a little ridiculous. Miss Veitch is fond of raising questions of conventional and abstract morality which are not to be easily or satisfactorily answered—not, at least, in a novel.

As an uncompromising, unvarnished, and unromantic record of Scotch provincial middle-class life, 'The Dalbroom Folks' may commend itself to the patient student of social particularism. The Rev. Mr. Smith is evidently a close observer of certain coarse types of humanity, and has set down the result of his investigations without any attempt to conciliate his readers either by graces of style or picturesqueness of incident. He is so relentlessly circumstantial that it is hard to doubt his veracity, otherwise one would gladly regard this sordid picture as a libel on his fellow countrymen. Mr. Smith questions "if there ever was such a thing as a pure, noble, and disinterested love." There is certainly not the ghost of it in 'Dalbroom Folks.' What the author means by love is best explained in his own words:—

"The utterance of commonplaces by a young man of twenty to a girl of eighteen looks very uninteresting when the commonplaces are set down on paper; but when the lust of the eye and the pride of life are apparent in every facial change, these commonplaces acquire a meaning far other than the reader would attach to them."

The reverend gentleman never fails to remind us at every turn that our natures are largely, if not chiefly animal; but he is too blunt to be unwholesome, too tedious to be dangerous.

'Our Boy' is almost as absurd in conception as it is mediocre in execution and second rate in tone; and that is saying much. The author has evidently no experience of the art of writing, nor, for that matter, of the art of living either. Her story, it is right to add, is not only fearfully crude, but irritatingly well-intentioned also. The characters are hopelessly unreal; the talk is vapid and vulgar; and though the situations and episodes are sometimes wildly improbable, they are also incredibly prosaic.

'Greystone Grange' appears to be the work of an amateur story-teller. In its descriptive parts, while painfully careful, it is often dreadfully like a guide-book. A scheming Italian is the dominating agent in the plot, and her machinations are scarce less foolish than improbable. There is plenty of purposeless mystery, intrigue, and iniquity; and the characters, with the exception of an excellent but useless young curate and his mother, are all intermingled and connected in a way which proves that fiction is still sometimes stranger—and duller—than truth. Most of these dummies assemble, as by instinct, from the four corners of the earth at the Grange, which is full of dynamitards and false beards. It rejoices in a hostess who is really a host and a vague conspirator, and is the scene of all kinds of blood-curdling episodes. To say that all this is related in a style as flat, bald, and prosaic as its own effect is to say enough.

'The Graysons' is a thoroughly American novel of the superior class. The author shows the self-consciousness in matter of style which is the chief defect of American novelists. On the first page he speaks of the sun going down behind a "thrifty orchard" of young apple trees; on the next, in describing his heroine, he says that her hair was abundant, and, like everything about her, "vital"; and of another girl's hair, that "her head seemed always striving to be red, without ever attaining to any purity of colour." Tiresome affectations such as these make the opening of 'The Graysons' uninviting, and it is some time before the author seems to warm to his work. Eventually, however, he forgets himself, and throws considerable vigour into his narrative. It is unfortunate that modern American writers—with a few exceptions, such as Mr. Bret Harte and Mr. Cable in 'Dr. Sevier'—dwell with complacency upon the petty and monotonous details of small sections of their vast society, and show the same dreary uniformity of appreciation of that form of enjoyment known as American humour. Mr. Eggleston is no exception; but he has brightened his story by introducing a trial for murder, in which Abraham

Lincoln successfully defends the accused in a way which well illustrates the reputation Lincoln undoubtedly enjoyed when he practised at the bar in Illinois.

OUR LIBRARY TABLE.

A book like the *Songs and Poems of Fairyland*, compiled by Mr. A. E. Waite (Scott), can never be quite a bad one, from the mere fact of its containing extracts from the works of so many great men. Here we have poems by Chaucer, Shakespeare, Ben Jonson, Spenser, Drayton, Herrick, Coleridge, Sir W. Scott, Keats, Kingsley, and some of the good ballads from the 'Minstrelsy'; but after that there is rather a descent, and we have to be satisfied with very minor authors. Mr. Waite apologizes for "the omission of several poems by illustrious contemporaries whose copyrights are vigilantly protected by their publishers." To this vigilance we may doubtless attribute the loss of some fine bits of Tennyson and William Morris, and Miss Rossetti's 'Goblin Market,' which, to our mind, is one of the best poems of the kind ever written. Mr. Waite's selection includes poems by forty-seven named authors and one or two by anonymous writers; but even when the authors have a literary reputation, it is strange to see how few of their fairy poems are worthy of it. Probably no surer test of true or false imagination could be found than the way in which a poet—even a poet who has a right to the name—deals with fairyland and its denizens. As a rule he seems to think that if he does but make a liberal use of poor Queen Sophia Charlotte's *bête noire*, *l'infinitement petit*, and encumber his errant fairy with a larger outfit of smaller clothing than he has ever been arrayed in before, and supply him with a more fanciful method of locomotion than has yet been invented, the thing is done, and fairyland, with all its radiance and wonder, is before us. Thus men who on other subjects write exquisitely produce fairy poems which are dull, if not inane. Setting aside a certain number of poems which are now classics, there is very little imagination in those contained in this volume. Mr. Garnett's 'Nix' is pretty, and Clarence Mangan's 'Fairies' Passage,' even though it be a translation from the German, is none the less welcome on that account. It is most spirited and humorous. Mr. Allingham's 'Up the Airy Mountain,' &c., is good too; but there are too many bad poems by Mrs. Hemans and L. E. L., and long dull ones by R. H. Horne. A good many by various authors, together with the notes belonging to them, appear to have been taken from Mr. Denis Florence MacCarthy's 'Book of Irish Ballads,' in token of which we have only to point out Mangan's 'Fairies' Passage,' which in Mr. Waite's collection retains the few alterations which Mr. MacCarthy says he did not scruple to make in order that he might claim it as an Irish ballad. We do not observe many omissions which could have been avoided, though Tickell's lines on the changeling in 'Kensington Garden' might well have been given. The preface is very confused and confusing, and sometimes almost unintelligible. What, for instance, can we understand by this?—"Spenser, the poet of the elfin world *par excellence*, in his account of the 'Rolls of Elfin Emperours,' deduces all Faerie from the man-monster created by Prometheus. Shakespeare, on the other hand, refers them [*sic*] to an Indian origin, and the dictionaries of Fairy Mythology, in accordance with this supposition, fix his [*sic*] abode in India, and represent him nightly crossing the intervening seas with inconceivable rapidity to dance in the western moonlight." Mr. Waite's classification is rather foolish and unmeaning. We begin by "The Fore View," next we have "The Prelude," "The Fairy Family," "Chronicles of Fairy Land," "Travels in Fairy Land," and "Men and Fairies."

MR. WILLIAM SHARP has contributed to the "Great Writers" series a *Life of Heinrich Heine* (Scott). The leading facts of Heine's career he presents clearly and vigorously, and his criticism of Heine as a writer, if not wholly adequate, is usually fresh and interesting. In his general estimate, however, he strikes a false note when he asserts that Heine was "essentially one of the men of no nationality." If Heine had left only his prose fragments, something might have been said in favour of this view; but, as Mr. Sharp knows, it is not to his prose that he owes his place in literature. He lives by his poetry, and above all by his 'Buch der Lieder.' Heine had the wit and vivacity of the typical French man of genius; but neither these qualities nor the characteristics due to his Jewish origin account for the production of his greatest masterpieces. It was because he was "essentially" a German that it was possible for him to become one of the foremost of German lyrical poets. Mr. Sharp speaks of Heine's "Hellenic temperament," and this expression also is misleading. No doubt Heine's life and work had aspects which, if one likes to use a much-abused word, may be called "Hellenic"; but, notwithstanding his attacks on Romanticism, he belonged in spirit to the Romantic school, and to describe a Romantic poet as a man of "Hellenic temperament" is practically to say that there are no vital distinctions in criticism. In the biographical part of the book Mr. Sharp brings out well some of the strange contrasts included in Heine's character, and he does full justice to the heroic courage with which the terrible sufferings of the poet's last years were borne—a courage which should make it easy even for his sternest critics to forgive many a fault of his earlier life. Mr. Sharp's account of Madame Heine is excellent; but we cannot say so much for his description of the part played by Camille Selden in Heine's household. Of this lady he says that "she was the source of immeasurable comfort and happiness to her death-stricken friend." Procles, in his biography of Heine, tells a very different tale, and much of the evidence on which his unfavourable opinion of Camille Selden is based does not seem to have attracted Mr. Sharp's attention.

The Poets' Bible (Isabister & Co.), selected and edited by Mr. W. G. Horder, consists of passages from the poets touching on incidents mentioned in the Old Testament. There is much fine poetry, but still more mediocre verse in the volume. It is amusing to find that 'Absalom and Achitophel' is represented by a single couplet cautiously chosen, and that Prior is totally ignored.

MESSRS. LONGMAN have sent us a "uniform popular edition" of Lord Macaulay's works and of Sir G. Trevelyan's biography of his uncle. This edition is extremely cheap and excellently bound—not always a characteristic of cheap books; but it is not uniform. Macaulay's writings are mostly printed in a painfully small type most trying to the eyes; while Sir G. Trevelyan's memoir is honoured with much clearer type, and may be cordially recommended as a handy edition, and has the advantage denied to dearer issues of the book, at least originally, of an index. But a slight revision would improve the book. A note on p. 380 has been rendered inaccurate by the piety and diligence of Sir G. Young. A passage on pp. 640-1 ought never to have been inserted, and should even now be suppressed. It is odd that Sir G. Trevelyan has never put a note to p. 423, pointing out that his uncle, in spite of his portentous memory, had forgotten that he had left the word "rebels" standing in another passage of the 'Lays.'

We have on our table a new edition of Sir J. Kaye's *Lives of Indian Officers* (Allen & Co.). The title is unfortunate, but the biographies will be found interesting reading. The same publishers send a second series of Col. Laurie's

Sketches of some Distinguished Anglo-Indians. It deals to a large extent with the living, but it is not so suitable to the English reader as Sir John Kaye's memoirs. Col. Laurie is obviously an enthusiast, and forgets that if he wants to make the careers of Anglo-Indians interesting to people who know nothing of India a good deal of literary art is required. We cannot share Col. Laurie's admiration of Lord Macaulay's minute on Indian education, a piece of sophistical rhetoric which did infinite harm.

AMONG the new editions on our table are Messrs. Macmillan's tasteful reprints of *Alton Locke*, and the sequel to 'The Daisy Chain,' *The Trial of Miss Yonge*.—An edition of Southey's delightful *Life of Wesley*, revised by Canon Atkinson, has been issued in the "Cavendish Library" of Messrs. Warne.—The indefatigable Mr. Scott has added Milton's *Paradise Regained* and *Minor Poems* to the "Canterbury Poets," and also a selection from Crabbe's poetical works. There seems to be a Crabbe revival.—A pretty little edition of *The Battle of Life* is the most recent volume of the "Pocket Library" of Messrs. Routledge. It would have been improved by a bibliographical note.

We have on our table the first number of the *Library* (Stock), which is to be the organ of the Library Association. The periodical is based on popular lines, and promises to fulfil its aims. Mr. Dobson is a little unlucky in styling a volume recently reprinted by Messrs. Cassell "a forgotten book of travels." We do not think much of the sonnet; but Mr. Tedder's article is excellent, and the *Library Notes* are useful.—We confess to being conservative enough to be sorry to see the *British and Foreign Evangelical Review* turned into the *Theological Monthly*, of which Messrs. Nisbet send us the first number. The opening article is rather drily orthodox, but Prebendary Reynolds and some of the other contributors write in a more attractive way.—A very different periodical, *Baily's Magazine*, has passed into the hands of Messrs. Vinton & Co. The first number of their publishing contains some excellent articles. If it were more carefully pressed this old favourite would present a better appearance.—The annual volume of that thoughtful and well-written periodical the *Journal of Education* (Rice) has reached us.—Dr. Victor has begun the second volume of his excellent *Phonetische Studien* (Marburg, Elwert).—Prof. Müller has sent us another part of the second year's issue of his useful *Orientalische Bibliographie* (Williams & Norgate).—The *First Supplement to Poole's Index to Periodical Literature* (Tribner & Co.) has been issued by Dr. Poole and Mr. Fletcher. The work of indexing seems as carefully done as in the original volume, which is deservedly esteemed.

We have also on our table *Chinese Account of the Opium War*, by E. H. Parker (Shanghai, Kelly & Walsh).—*The Student's Pestalozzi*, by J. Russell (Sonnenschein).—*The First Book of the Æneid: an Essay in Translation*, by Δ (Simpkin).—*Alternative Elementary Chemistry*, by J. Mills (Low).—*Elementary Commercial Geography*, by H. R. Mill (Cambridge, University Press).—*Questions and Examples on Elementary Experimental Physics*, by B. Loewy (Macmillan).—*Capital and Wages*, by F. Minton (Kegan Paul).—*The House and its Builder*, by S. Cox, D.D. (Fisher Unwin).—*Short Biographies for the People*, Vol. V. (R.T.S.).—*The Emperor's Diary*, edited by H. W. Lucy (Routledge).—*From Squire to Squatter*, by G. Stables (Shaw).—*The Schoolmaster and his Son*, by K. H. Caspari (Wells Gardner).—*The Maids of Dulverton*, by G. Balguy (Simpkin).—*A Fair Emigrant*, by Rosa Mulholland (Kegan Paul).—*The Pot of Gold*, by E. R. Shaw (New York, Belford).—*The Little Christian's Pilgrimage*, by H. L. Taylor (Wells Gardner).—*Our Boys and Girls*, 1888 (W.M.S.S.U.).—*My Poor Dick*, by J. S. Winter (White & Co.).—*Tempted of the Devil*, a story retold from the German of A. Becker,

by M. W. Macdowall (A. Gardner).—*Devlin the Barber*, by B. L. Farjeon (Ward & Downey).—*Eros*, by L. Daintrey (New York, Belford).—*Miss Baxter's Bequest*, by A. S. Swan (Edinburgh, Oliphant, Anderson & Ferrier).—*Peter Parley's Annual for 1889* (Ben George).—*Left to Our Father*, by the Author of 'Clevedon Chimes' (Wells Gardner).—*The Islanders, a Poem in Seven Cantos*, by E. Kane (Stock).—*William Shakespeare, of Stratford-on-Avon: his Epitaph Unearthed*, by Scott Surtees (Gray).—*Reed Music, Poems*, by A. Hughes (Kegan Paul).—*Cedric, or a Soul's Travail, a Tragedy in Five Acts*, by the Rev. F. W. Kingston (Northampton, Mark).—*Poems*, by R. E. Day (Cassell).—*The Light of Life*, by W. J. Knox Little (Rivingtons).—*Christianity according to Christ*, by J. M. Gibson (Nisbet).—*The World and the Kingdom*, by the Right Rev. Hugh M. Thompson, D.D. (Wells Gardner).—*The Church of England*, by C. E. Savory (Kegan Paul).—*Landmarks of New Testament Morality*, by the Rev. G. Matheson (Nisbet).—*Nouvelle Méthode de l'Enseignement de la Grammaire Française*, par G. Da Costa, 4 vols. (Paris, Imprimeries Réunies).—*Commentarii Critici ad Theocydidem Pertinentes*, scripsit C. Hude (Nutt).—*Eugen Dühring*, by Dr. H. Druskowitz (Williams & Norgate).—*Kvindefigurer: I. Den Archaiske Græske Kunst*, by C. Jorgensen (Copenhagen, Klein).—*L'Ancienne Alexandrie, Étude*, by Dr. Néroutos-Bey (Paris, Leroux).—*Philosophie et Philosophie*, by E. Caro (Paris, Hachette).—*Among New Editions we have The Powers, Duties, and Liabilities of Executive Officers*, by A. W. Chaster (Clowes).—*Alpine Winter in its Medical Aspects*, by A. T. Wise, M.D. (Churchill).—*The Wedding-Ring*, by J. Maskell (Simpkin).—*and Cardinal Newman, the Story of his Life*, by H. J. Jennings (Birmingham, Houghton).

LIST OF NEW BOOKS.

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Nickle's (Major R. H. D.) *Light and Colour emblematic of Revealed Truth*, cr. 8vo. 7/6 cl.
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FOREIGN.

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LOVE'S UNITY.

How shall I tell thee when I love thee best?
 In rapture, or repose? How shall I say?
 I only know I love thee every way,
 Nor more when restlessly than when at rest.
 See! What is day except the night refreshed,
 And what the night except the tired-out day?
 And 'tis love's difference, not love's decay,
 If now I dawn, now fade upon thy breast.
 Self-torturing sweet! is't not the selfsame sun
 Wanes in the west that flameth in the east,
 His fervour nowise altered nor decreased?
 So rounds my love, returning where begun,
 And still beginning, never most nor least,
 But fixedly various, all love's parts in one.

ALFRED AUSTIN.

CARL JOHAN SCHLYTER.

IN Prof. Carl Johan Schlyter, who passed away at his residence in Lund on the 26th of December, Scandinavia has lost her most aged man of letters, and Sweden the most eminent of her jurists. Schlyter, who was born at Carlskrona on the 29th of January, 1795, had nearly completed his ninety-third year. He became a student at the University of Lund in 1807, and with one or two brief intervals of absence his connexion with that ancient seat of learning has been unbroken during more than eighty years. In 1822 he began to form his celebrated collection of the old laws of Sweden, in which work he had the assistance of H. S. Collin until the death of the latter in 1833. The first volume of this noble edition appeared in 1827, the twelfth and last in 1869 (index, 1877). After holding certain law lectureships at Lund, Schlyter became Professor of Jurisprudence in 1835, and of Common Law in 1838. He finally was appointed Regius Professor of Legal History in 1842; he resigned this chair in 1852 that he might concentrate his entire attention upon his literary work. Among the most important of the ancient law books edited and published by Prof. Schlyter are 'Vestgötalagen,' of the beginning of the twelfth century; 'Uplandslagen,' of about 1296; 'Södermannalagen,' of 1327; and the 'Björköarätten,' of 1345. To all these editions he appended glossaries which are of infinite value to philological science. For many years past Prof. Schlyter in his green old age has been the centre and principal glory of the

University of Lund, where the loss of this dignified and illustrious figure will be deeply felt.

E. G.

"ALL RIGHTS RESERVED."

It would be a convenience both to authors and publishers if some one of your readers learned in the law could definitely state whether it is necessary to print the well-known intimations "All rights reserved," "The right of translation is reserved," and "Entered at Stationers' Hall" on the titles of books the authors of which desire to secure their full copyright privileges?

As far as a layman is able to construe the existing statutes, both national and international, such intimations would appear to be now quite gratuitous, and to confer no right whatever beyond what is contained in the statutes themselves.

A PUBLISHER.

A FORGED LETTER OF SHELLEY.

Gresham Road, Cambridge.

I WAS lately reading Prof. Dowden's 'Life of Shelley,' when part of a letter from Shelley to Graham, given on pages 53 and 54 of vol. i., struck me as wearing a curiously familiar aspect. A short consideration and search enabled me to put my finger on the original passage thus recalled to my memory. I found that a considerable portion of Shelley's letter was a verbal transcript from a letter of Lord Bolingbroke, with one or two insignificant alterations, as shown by the following arrangement in parallel columns:—

"On September 18, the 'Original Poetry, by Victor and Cazire,' was advertised in the London papers. A fortnight before this, when the poems were already printed, Shelley wrote to Graham from Field Place, on September 3, declaring that he had heard from 'friend P—' that Graham had turned Epicurean. 'Glorious effect indeed,' he goes on, 'of camp conversations! [Graham, perhaps, had been in the society of his father's friends.] But if a metamorphosis so extraordinary has been wrought in you, how will you reconcile your tenets to your profession? In good earnest I shall be extremely sorry if it is really true that you have deserted us. Our friendship, I trust, needs not any other evidence to confirm its sincerity than what arises from the testimony of our hearts. I know of no vows so solemn as those of friendship, and a friend who breaks with me unjustly is not worth preserving. Reflection and habit have rendered the world so indifferent to me, that I am neither afflicted nor rejoiced, angry nor pleased at what happens in it, any further than personal friendships interest me in the affairs of it, and this principle extends my cares but a little way. Perfect tranquillity is the general tenor of my life: good digestions, serene weather, and some other mechanic springs, wind me up above it now and then, but I never fall below it; I am sometimes gay, but I am never sad.....I know no vows so solemn as those of friendship.....and a friend who breaks with me unjustly, is not worth preserving."—Lord Bolingbroke to Dr. Swift, Warburton's ed. of Pope, 1757, vol. ix. Letter VIII. p. 32.

"Reflection and habit have rendered the world so indifferent to me, that I am neither afflicted nor rejoiced, angry nor pleased, at what happens in it, any further than personal friendships interest me in the affairs of it; and this principle extends my cares but a little way. Perfect tranquillity is the general tenor of my life—serene weather and some other mechanic springs wind me up above it now and then, but I never fall below it. At all adventures yours and my name shall stand linked as friends to posterity both in verse and prose, and, as Tully calls it, in *consuetudine studiorum*."—'Life of Shelley,' vol. i. p. 53.

One of the first ideas which occurred to me on observing this coincidence was that Shelley might have copied the passage of Bolingbroke in a note-book or on a loose sheet and afterwards mistaken it for his own composition. This I ventured to think would be more in harmony with what we know of the poet than if we supposed him to be parading before his friend with false pretences; or, again, it might more probably

* Corrected in Prof. Dowden's *errata* for "studium."

be regarded as a mere freak not due to any intention of "showing off." It seemed to me, too, that perhaps light could thus be thrown on the fact of a poem by "Monk" Lewis having been included in the "Poems by Victor and Cazire." Bearing in mind, however, that I was completely ignorant of the evidence for the letter in question being genuine, I judged it best to communicate at once with Prof. Dowden. He, as will be seen from the statement of his views which he has kindly allowed me to add, is decidedly of opinion that the letter is a forgery.

Other passages in the letter—notably the quotation from "Tully"—appear to me to have an exotic air about them; but if the letter itself be a forgery, their original habitat is no great matter.

EDWARD BENSLEY.

Dublin, Dec. 23, 1888.

Dear Sir,—I am particularly obliged to you for pointing out to me the identity between part of the supposed letter of Shelley to Graham and a passage from Bolingbroke, for it has set me upon a fresh examination into the matter, and my conclusion is that I have been imposed on by a clever forgery. The letter, which is now before me, belongs to Sir Percy Shelley's collection, but it was obtained by purchase. I could not easily pronounce it a forgery on the ground of handwriting without a more extended comparison than I am at present able to make. Shelley's writing is imitated skilfully, but not more skilfully than in letters certainly forged which I have had in my hands. There is no postmark, but in some of the forgeries postmarks are well imitated, and a sentence in the letter suggests that it was sent by hand: "The books which accompany this letter—you will oblige me by directing your servant to deliver them."

The date of the letter seems to be certainly "Field Place, Sept., 1812." The figure "2" has a large loop, which might allow one a little ground for arguing that it was an imperfect "0," begun from the left and finished off with a little tail. But I do not now doubt that it is "1812," not "1810"; and this in itself would prove that the letter could not have come from Shelley, who in September, 1812, was at Tremadoc. Your interesting discovery adds proof to proof, and I shall henceforth set down the letter as one of those forgeries against which Shelley's biographer had to be constantly on his guard. I shall omit the quotation from it in the one-volume edition of the 'Life of Shelley' which I am preparing, and modify the argument I had partly based on this letter in confirmation of my conjecture that Graham was Shelley's fellow labourer in the volume of "Original Poetry by Victor and Cazire."

You will please to note that the erroneous printing of the words, which ought to be "in consuetudine studiorum" ('Life of Shelley,' i. 54), is corrected in my printed list of *errata*. With many thanks, very truly yours,

EDWARD DOWDEN.

'LIFE AND OPINIONS OF SIR CHARLES MACGREGOR.'

39, Montpellier Square, Jan. 1, 1889.

A WRITER in your columns of December 15th makes what he himself styles a serious accusation against me, as editor of my late husband's 'Life and Opinions,' lately published by Blackwood, and perhaps you will permit me to lay before your readers an opposite version of the story so severely set forth by a powerful critic.

Your censor's sweeping accusation includes several charges, to answer which fully would occupy a far larger space than I dare ask to occupy, so I will confine my remarks to the following principal indictments:—

(1) Lady MacGregor's workmanship is imperfect, for she is guilty of an inaccuracy in describing Sir Charles on the title-page; the title, 'Life and Opinions,' is unwise. (2) No regard for feelings of others, and much harm done to the character of Sir Charles by publishing his censure of

superiors, &c.; the worst features of his character thereby brought into relief. (3) Editor unjustified in implying that her husband's honours should have equalled those of Lord Wolseley. I now propose to traverse all of these charges *seriatim*.

(1) "The workmanship, too, is open to criticism. At the very outset Lady MacGregor is guilty of an inaccuracy. She describes Sir Charles MacGregor as 'Quartermaster-General in India.' When he died he was nothing of the sort." Now, of Sir Charles's thirty years' service, 1856-1886, over twenty years were spent in the Quartermaster-General's department, of which he rose ultimately to be the head. With this department he thoroughly identified himself, and he is specially notable for the exceptionally high standard of efficiency to which he brought it. Surely I can hardly be blamed for commemorating his tenure of office, vacated so shortly before his death, by describing him as Quartermaster-General in India, by which title he has been best known and recognized throughout the services at home and abroad. And it must be remembered that there was a Major-General Sir G. MacGregor, also of the Indian service, so it was necessary to particularize the subject of the biography. If such hypercritical objections are to be allowed, the title even of Major-General might be disallowed, for the *Gazette* granting this substantive rank was only published after Sir Charles's death, although the actual rank was dated prior to his decease. Indeed, detractors have not been wanting who are ready to deny this last step in rank, and who still style Sir Charles as Colonel only.

As to inaccuracies, I might retort on my accuser that he is certainly not accurate in stating that my husband "came home to die in April, 1886." "Nor was it wise," says the censor, "to call this book 'The Life and Opinions' of Sir Charles MacGregor. On matters which he had specially studied with special advantages his opinions are of value.....but when we are treated to speculations concerning matters relating to European policy and alliances, we decline to give his opinions any special weight." Will it be believed from this that the "opinions" on MacGregor's special subjects occupy page upon page—in fact, take up a very large proportion of the two volumes—whilst the *speculations* on European politics, prefaced by a modest deprecation of his knowledge, fill up some twelve lines on p. 350 of vol. ii.?

(2) "What we have most to complain of, however, and that in the interest of the reputation of Sir Charles MacGregor himself, is that Lady MacGregor has performed the editorial functions she has assumed without regard for the feelings of others, and also apparently without a suspicion that in dealing with letters omission becomes sometimes a sacred duty." The complainant proceeds to admit that it was not unnatural that an ambitious soldier should in his diary and private letters judge severely his rivals, and, being exceedingly outspoken and animated by one thought, his remarks might be harsh, though perhaps more or less well founded; but he continues: "Nor were his censures confined to his rivals. The acts and plans of his superiors he was apt to criticize with the utmost confidence, and he would occasionally imply that he...was wiser or could have done better. In short, he had no little arrogance, but he can never have intended that these opinions should be published, and Lady MacGregor has done his memory much harm by letting them appear. This is a serious accusation, and we will justify it by quotations."

As a first quotation we are presented with "the schoolboy audacity" of an ardent lad of seventeen, who had hardly been in bed or under shade for six days, before Lucknow, complaining, most naturally, of what doubtless seemed to him some unnecessary harassing of the troops by old Sir Colin Campbell; and another para-

graph is quoted, expressing the jealousy, which most certainly existed among the officers in the Company's service, at the favour shown by the authorities to those in the Queen's regiments.

We then hear of an adjutant being "an awfully lazy fellow," and next we have an extract, given, however, in part only, so that the sense implied by the context is almost lost sight of:—

Athenæum, 1888.
"A few months later the lad speaks of a commandant of a regiment of which he was acting second in command: 'Meanwhile I have to do the whole work of the regiment, as [in the book the name is given, but we omit it]—sleeps all day and lets me do as I like, so that I virtually command the corps.'"

MacGregor, 1889.
"We have got a new commanding officer in the place of Havelock—Colquhoun Grant of the Bays (ain't we aristocratic?). He is a good-natured fellow, but, thanks to his constitution, will not stay long. Meanwhile I have to do the whole work of the regiment, as Grant sleeps all day and lets me do as I like, so that I virtually command the corps."

"Now I don't like this sort of thing, although it is very jolly being totally independent. I would far sooner see some fine energetic fellow at our head."

Now the natural inference from the above is that Grant was an invalid when he joined (only temporarily with the corps), and that during the extreme heat of the end of May his ill health prevented him doing any work, and that, therefore, everything was done by MacGregor, who was his acting adjutant at this time, and not acting second in command, as the critic supposes. Is any harm done to anybody by the publication of this extract from the boy's letter home, when it so well illustrates his energetic zeal, so characteristic of the man in after life? If this is the most extreme specimen which can be selected to show my disregard for the feelings of others, it is contended that this charge falls to the ground. Is it thus that the worst features of Sir Charles's character are brought into full relief? "Yet," says the critic, apologetically almost, "MacGregor had fine qualities." Is it possible?

(3) "Lady MacGregor is scarcely justified in asserting that he was badly treated, and implying that his honours and promotion should in fairness have equalled those bestowed upon Lord Wolseley." So says the censor. In fairness also he might have given the only passage which can be thus twisted. Is this a serious accusation against the critic? Your readers may judge: "No sooner had the Mari expedition re-entered India than its gallant commander was appointed to the much-coveted post of Quartermaster-General in India, and Col. MacGregor at once proceeded to the army headquarters to take over the active duties of that office. He was also gazetted to the local rank of major-general, a position and station seldom attained by an officer of similar age and service in the Indian army, for he was not more than forty years of age, and could reckon twenty-four years' military service."

In fact, I dwelt upon the good fortune of my husband's rapid attainment of his then high rank and position, whilst the subjoined note simply indicates a mode of comparison, for the uninitiated general reader, by giving as an example of the most rapid promotion the age of the luckiest as well as most notable officer of the present day when he obtained his rank of full major-general. This is what your critic calls my claiming honours for him equal to those of Lord Wolseley.

Finally, your readers will hardly allow that I should be taunted for maintaining and expressing the plain declaration of my husband that he had been badly treated, whatever opinion may be held to the contrary. This is what Sir Charles MacGregor wrote early in 1886, but a few months before he died: "The more I think of it the more pained and annoyed I feel at the way in which I have been treated." This was after some junior officers had been promoted

* Lord Wolseley became a substantive major-general at thirty-five years of age, after only sixteen years' service.

over his head. Would the writer in the *Athenæum* desire me to state that I disagreed with my husband's direct opinion, recorded by his own hand, of the conduct towards him of certain high officials in the Military Department of the Supreme Government of India?

CHARLOTTE MACGREGOR.

. Taking Lady MacGregor's three points in order, we may remark that Sir Charles was not Quartermaster-General in India at the time of his death, but had held and performed the duties of another appointment between the date of his quitting the Quartermaster-General's department and his death. Indeed, Lady MacGregor herself admits that she was wrong. With respect to No. 2, it is not merely the note to p. 293, vol. ii. which suggests a comparison of the services of Sir Charles MacGregor with those of Lord Wolseley. Even the letter of Lady MacGregor suggests a comparison. As a matter of fact, Lady MacGregor is incorrect in saying that Lord Wolseley was made a substantive major-general at thirty-five, after only sixteen years' service. A reference to the "Official Army List" will show that Lord Wolseley was born June 4th, 1833, entered the army March 12th, 1852, and became major-general April 1st, 1874. As to whether Sir Charles's services were adequately rewarded, that is a matter on which neither he himself nor his widow can be deemed to be impartial judges. To come to the last point, we could easily print more extracts to prove that Lady MacGregor would have done wisely had she omitted some of her late husband's private criticism and self-glorification. We have, however, already given sufficient. We do not much blame Sir Charles for making ill-judged remarks or harsh criticisms in writing to his family, but we do blame the lady who had not a clear enough perception of what was due to her husband's memory to eliminate them.

AMERICAN PUBLISHERS.

January 5, 1889.

As I read Mr. Putnam's letter in this week's *Athenæum*, there lies on my table a letter on American copyright addressed to a leading New York journal; and though I willingly admit in this letter that there are honourable publishers in America—and I mention Mr. Putnam as being one—I do not think that this admission invalidates the accusation which Mr. Putnam complains of, viz., "that all American publishers have stolen English books." Mr. Putnam challenges this statement. I accept his challenge, and I call on him to name two well-known firms—firms that have been in existence, let us say, for thirty years—that have not stolen English books. The point is, I think, an interesting one in literary history, and Mr. Putnam's answer will be awaited with curiosity; I only ask for two names, but Mr. Putnam's answer will be valuable in proportion to its exhaustiveness. Mr. Putnam accuses English publishers of having "appropriated" American books; in my opinion an English publisher out-quoixotes Don Quixote who pays a single farthing to an American author for what he could get for nothing—retaliation is our only weapon. Indeed, the English publisher who pays an American author is prejudicing the cause. Americans have their remedy in their own hands; and were conscience a force in America, the ease with which an American author may secure copyright here would have long ago forced America to do justice to us. America does not yet stand within the morals of civilization; to give up slave trading and to continue to pirate English books is equivalent to saying, "I will not break into houses, but I must stand at the street corner and pick pockets."

Regarding the Brentano scandal, Mr. Putnam says in the absence of any explanation from Mr. Brentano I have just ground for complaint. As it is important to remove all uncer-

tainty regarding Mr. Brentano's conduct towards me, I take this opportunity to state that he was good enough to substantiate all my allegations in the *New York Herald* of December 13th (European edition). His statements differ from mine in no single particular; he merely expands in a column what I compressed in a paragraph. He was, however, honest enough to inform his interviewer that it was his intention to pay me 10 per cent. Whereupon I wrote to thank him for his promise, and to suggest that I would prefer to receive 20%—not too large a sum, as the book had had, on his own admission, a very large sale in the States. As I have received no reply I suppose I must regard Mr. Brentano's promise to pay me 10 per cent. as I regard the words "authorized edition" printed on his edition of 'Confessions of a Young Man.'

Mr. Brentano told his interviewer, notwithstanding his great admiration for my works, he had hitherto refrained, from motives of delicacy which will be easily understood, from bringing them out in the States. Mr. Brentano's 'motives of delicacy' seem to me decidedly ambiguous; but I am sure he would have done well to postpone talking about his morals until he had left off picking my pocket.

GEORGE MOORE.

Literary Gossip.

AN authorized translation of Dr. Geffcken's 'Pen Sketches of the British Empire' will shortly be published by Messrs. Sampson Low & Co. The work will also contain essays on Prince Albert, Lord Palmerston, Lord Beaconsfield, and Mr. Gladstone. A preface has been written for the English edition by Dr. Geffcken. It will be translated by Mr. S. J. MacMullan.

MR. MURRAY promises a work on 'The Foundations of the Creed,' by Dr. Harvey Goodwin, the Bishop of Carlisle. The same publisher announces 'Occasional Thoughts of an Astronomer on the Subjects of the Day,' by the Rev. Prof. Pritchard, of Oxford. Among the topics handled are the 'Continuity of the Schemes of Nature and Revelation,' 'Natural Science and Natural Religion,' 'On the Relations of Miracles to the Laws of Nature,' 'The Great Miracle in Joshua,' 'A Solution of the Difficulties in Genesis,' 'The Slowness of the Divine Proceedings in Nature and in Grace,' and 'The Star and the Magi.'

THE anonymous author of 'Thoth' has nearly ready for publication a new novel of modern English life, the principal scenes of which are laid in one of our ancient university cities. The work deals with a manifestation of the supernatural, and is entitled 'A Dreamer of Dreams.' The volume will be published by Messrs. William Blackwood & Sons.

SIR HENRY ROSCOE, M.P., F.R.S., has been elected by the Council of the Royal Society as their representative on the Governing Body of Eton.

THE voluminous "Coke Papers" in the muniment room at Melbourne Hall, Derbyshire, will shortly be completely arranged and analyzed through the patient labours of Mr. W. D. Fane, the present tenant. The Historical MSS. Commission have recently issued the first volume of Mr. Fane's abstracts and transcripts, chiefly dealing with the decade immediately preceding the Commonwealth, when Sir John Coke was "principal secretary" to the King. The second volume may be looked for early in the summer, and

the third volume, with index, by the end of the year.

THE American Authors' Copyright League has issued an appeal in favour of the Bill for International Copyright now before Congress. It will be seen from the following extracts from that appeal that the wish to do justice to alien authors is not conspicuous, even if it be entertained at all: "The authors who will be most benefited by this Bill are those of our own country. The great majority of American writers are forced to accept a beggarly pittance for their labours because of competition with works written abroad, which are appropriated by publishers in this country, without remuneration to the writers. We are speaking within bounds in asserting that the average American book brings less than two hundred dollars to its author. No other calling followed by an American has ever been required to endure the hardships of competition with stolen wares. The result is that most American authors are forced to depend upon some other kinds of labour for their subsistence." American publishers protest against being stigmatized as pirates. American authors protest as strongly against having to compete with "stolen wares" in the form of English books reprinted in America. Unlicensed reprinting may not be piracy, but, on the showing of American authors, it is quite as injurious to them, while it is the great grievance of English authors.

THE London Society for the Extension of University Teaching has arranged for courses at Gresham College on Elizabethan literature, physiology, and chemistry.

THE statue of the Dorsetshire poet William Barnes, which has been executed in bronze by Mr. Roscoe Mullins, is now cast, and will be on view to those interested, until the 19th inst., at Mr. Moore's foundry, Thames Ditton. The statue, which is an excellent likeness, will then be set up in Dorchester, where it will be unveiled by the Bishop of Salisbury on the 4th of February.

THE printing of the revised version of the Malagasy Bible has been completed. It will be remembered that the revision committee, presided over by the Rev. W. E. Cousins, of the London Missionary Society, commenced their work in December, 1873. It has thus taken fifteen years to accomplish the great work, which has now been happily brought to a successful conclusion by the printers, Messrs. Richard Clay & Sons.

MR. HARRY JONES, a collection of whose essays was published some years ago under the title of 'Holiday Papers,' has been preparing a second series, which will be published by Messrs. Smith, Elder & Co.

A COURSE of public lectures on English literature will be delivered this term at Newnham College, Cambridge, by Mr. Frederick Myers, Prof. Henry Sidgwick, Mr. Edmund Gosse, and Dr. Verrall.

At a meeting of the Manchester City Council last week it was resolved that a sum of 250 guineas should be expended on a portrait of Mr. Alderman Abel Heywood, the well-known Manchester publisher, the portrait to be the property of the city.

MESSRS. ROUTLEDGE & SONS announce English translations of M. Guy de Maupassant's

'Sur l'Eau' and of M. Alphonse Daudet's 'Souvenirs d'un Homme de Lettres.'

THE death is announced of Mr. Norval Clyne, of Aberdeen. For a great number of years he was secretary and factor to the Society of Advocates, but he also devoted much attention to literature, his chief work being 'Ballads from Scottish History.' He was also the author of 'The Lost Eagle,' and of a dissertation on 'The Lady Wardlaw Heresy,' being a defence of the antiquity of the ballad of Hardyknute and other Scotch ballads. Mr. Clyne's latest work was a volume, published in 1887, on 'The Scottish Jacobites and their Poetry.'

WE are glad to say that Mr. Murray announces that Mr. Courthope's biography of Pope is in the press. The letters of Motley, which Mr. Murray also promises, are to be edited by Mr. G. W. Curtis.

MR. BADDELEY tells us we made a mistake in noticing his monograph on St. Giles's, Cripplegate, in saying Cromwell's marriage was not mentioned in the book. It is mentioned on p. 60, and noticed in the index.

THE Society of Arts has at length put up a tablet over the chambers of Cromwell's secretary Thurloe, at 26, Old Square, Lincoln's Inn. It is on the front facing Chancery Lane, over the room Thurloe occupied during the term of his office, where, no doubt, Milton as well as Cromwell often visited him. We fear that the fine old gateway is not yet safe from the hands of the destroyers.

DR. HATCH'S 'Essays in Biblical Greek,' which we have before mentioned, consists of the lectures delivered by the writer during his terms of office as Grinfield Lecturer, and contains the seven following essays: 'On the Value and Use of the LXX,' 'Short Studies of the Meanings of Words in Biblical Greek,' 'On Psychological Terms in Biblical Greek,' 'On Early Quotations from the LXX,' 'On Composite Quotations from the LXX,' 'On Origen's Revision of the LXX. Text of Job,' and 'On the Text of Ecclesiasticus.'

A COLLECTION of colonial stories by colonial authors is going to appear under the title of 'In Australian Wilds.' Among the contributors are Mr. B. L. Farjeon and Mr. Jenkins, the author of 'Ginx's Baby.' The editor is the London representative of the Melbourne Age.

THE Lincolnshire Record Society, which we mentioned some time ago, took formal shape the other day at a meeting held at the Deanery, and presided over by the Dean of Lincoln. A provisional sub-committee was elected to draw up suitable rules, &c. The annual subscription is to be half a guinea. The Rev. J. C. Hudson, of Thornton Vicarage, Horncastle, or Mr. A. Gibbons, 4, Minster Yard, Lincoln, will receive the names of intending members.

THE twelfth number of the *Antananarivo Annual and Madagascar Magazine* has been issued from the press of Imarivolanitra in the Malagasy capital. For solidity and amount of information it equals most of the English-Asiatic periodicals published in the East, and it has become an established medium of intercommunication for all interested in the great African island.

THE subscription for a very simple life of Jesus in the Italian tongue, by Signor Bonghi, based solely on the Gospel narrative, already exceeds thirty thousand copies, which is remarkable for an Italian circulation. It is possible that an English translation would have an even greater success in Great Britain, America, and other English-speaking countries, while success might also be predicted for an even simpler work, which should consist only of the words of Christ extracted from the Gospels and printed on good paper in large type.

A LIFE of the famous Church historian August Neander, by Pastor Wiegand, of Mittelhausen, will shortly appear on the occasion of the hundredth anniversary of his birth, which took place in January, 1789, at Göttingen.

THE chief Parliamentary Papers of the week are Army, Royal Artillery, Organization, Correspondence (1d.); Births, Deaths, and Marriages, England, Report for 1887, 50th Annual (1s. 8d.); Sugar Question, International Conference, Further Correspondence (3s. 8d.); and Consular Report on the Agricultural Condition of Colombia (2d.).

SCIENCE

ORNITHOLOGICAL BOOKS.

Our Rarer Birds: being Studies in Ornithology and Oology. By Charles Dixon. With Twenty Illustrations by Charles Whymper, and a Frontispiece by J. G. Keulemans. (Bentley & Son.)—The plate which serves as the frontispiece to this volume originally bore, in the right-hand upper corner, the words "Ibis, 1885, Pl. iii." while at foot the scientific name *Troglodytes hirtensis* took the place of the present "St. Kilda Wren." That engraving is the property of the British Ornithologists' Union, of which body Mr. C. Dixon is certainly not a member, nor does he state that he has received the necessary authorization to use it from the committee which alone is empowered to grant such permission, and might, perhaps, have done so if asked. Instead of this, all indication of the true source has been suppressed; the words "Ibis," &c., have been erased from the top of the page, and the name of the publishers is now boldly printed at the foot, as if the production were theirs. Turning to the preface, we find it given from (we cannot say dated, for there is no date) "An Eagle's Nest in Skye," where, we believe, the author has not been for several years, and cynics may be tempted to suggest that "a castle in the air" would have done equally well. Passing to the subject of the volume, it appears that among "our rarer birds" are included almost any species that are less frequent than the familiar blackbirds, thrushes, robins, sparrows, &c.; and the information respecting them contains little that is new when true, though the statements to which exception might be taken are so numerous that there is room to notice only a few of them. What will our sportsmen and naturalists in the Eastern Counties think of the assertion that in all the localities in which the red-legged partridge has established itself "the common partridge has sensibly decreased in numbers, and in some places has been completely exterminated by the larger and much more pugnacious species"? The italics are ours. Mr. Dixon is quite wrong in saying that St. Kilda is the only British locality frequented by the fulmar in the breeding season, for the fact that it nests on Foula, one of the Shetland Islands, has been well known for some years past to really practical ornithologists. None of the native fowls, most observant men,

has ever met with the king eider duck at St. Kilda in summer as Mr. Dixon professes to have done. Lovers of bird life in Scotland will be glad to learn that a pair of white-tailed eagles "may be generally met with on most of the inland lochs, or on the bold headlands of this rockbound land," where this species "does not appear to become any rarer," although, says the author, "I have seen the heads and feet of this bird nailed in dozens to the kennel doors." We should like to know the spot. The statement that the barnacle goose is "much smaller" than the brent goose is absurdly erroneous; while the assertion that the male capercaillie, a bird as bulky as an eagle, "often allows a peregrine falcon to strike him down," must have been evolved from the author's own imagination. So much for facts. As indicative of the style in which this pretentious and padded book is written, it may be said that a favourite term for St. Kilda is "a bird bazaar," the Ferne Islands being called, by way of change, "that grand 'Hotel de Ville' of British sea-fowl," and elsewhere that "Eldorado of the ornithologist"; while the obtrusive egotism displayed is exasperating. Some of the woodcuts by Mr. Whymper display considerable merit, but the appearance of the stone-curlew—a bird which, as Mr. Dixon correctly states, frequents dry sandy soils—standing in the wet sedge like a sentinel to guard the wading water-rail (p. 177) is ludicrous in the extreme; nor will the up-soaring razor-bill (p. 268) add to the artist's reputation among those who are really acquainted with the flight of that bird, although it may go down with the general public.

Birds in Nature. By R. Bowdler Sharpe, F.L.S., F.Z.S. With Thirty-nine Coloured Plates and other Illustrations by P. Robert. (Sampson Low.)—In our No. 2791 (April 23rd, 1881) we noticed a work entitled 'Glimpses of Bird Life portrayed with Pen and Pencil,' the letterpress of which was written by Mr. J. E. Harting to suit twenty coloured illustrations by P. Robert, selected from a book published in Paris, and called 'Les Oiseaux dans la Nature.' Fourteen of these plates are again before us in the present volume with twenty-five others, the text of the whole being now undertaken by Mr. Bowdler Sharpe, of the British Museum. We can hardly congratulate the present publishers upon their choice of new illustrations, for many of them are so rough in execution and so angular in outline as to be mere caricatures of the birds they are intended to represent; but the drawings surrounding the initial letters are not devoid of a certain quaintness, and there is a touch of (perhaps unconscious) humour in the close proximity of the figure of an absolutely nude female to such words as "the dry bones of fact" (p. 35). Even in these days, when Royal Academicians supply pictorial advertisements for soap-sellers, we cannot without regret see a naturalist of Mr. Sharpe's undoubted scientific attainments descend to this kind of work, although it must be admitted that he has performed with ability a task which must necessarily have been uncongenial. The descriptions of the birds and their habits are undoubtedly well written, and as an instance of the author's acuteness of observation we may cite his remarks respecting the swifts at Peterborough Cathedral, where their abundance, strange to say, concerns the ornithologist less than it does the architect. Thirty years ago these birds used to nest in the spouts only; but on revisiting the city in 1887, Mr. Sharpe noticed that dozens of swifts were frequenting the grand old west front—a thing they never did in his young days. "They evidently had their nests in crannies and crevices which were non-existent years ago, and if the authorities would be taught a lesson from the birds, they might find that the subsidence which forced them to rebuild the lantern-tower has also affected the west front." As a gift-book this volume will no doubt prove attractive, for it is certainly

pretty, and young people are not severely critical.

CHEMICAL NOTES.

STORTENBEKER has reinvestigated the compounds of chlorine with iodine, and finds that in the solid state two only are capable of existing. These are the mono- and tri-chlorides; the monochloride, however, has been obtained in two modifications. It is prepared by passing dry chlorine over iodine and redistilling the product from a little iodine. When the distillate is allowed to solidify at -25° , the α -modification is obtained; this forms long dark-red needles, melting at 27° ; but if solidification is effected at between $+5^{\circ}$ and -10° , the β -modification is frequently formed and crystallizes in dark-red plates, which melt at 13° ; and gradually change into α -modification. Iodine trichloride is formed by the action of excess of chlorine on iodine; it sublimes readily in slender yellow needles. It melts at ordinary pressures between 20° and 60° (with decomposition), but at a pressure of 16 atmospheres melts regularly at 101° , resolidifying on cooling in brownish-red crystals. Iodine monochloride can exist in the gaseous condition, suffering but slight decomposition at 80° ; the trichloride, on the contrary, cannot exist as a gas.

According to M. Maumene, oxide of ammonia, N_2H_4O , is obtained when dried ammonium oxalate is gently heated with a solution of potassium permanganate and sulphuric acid; it is gaseous, and yields crystalline salts when passed into acids. When a solution of the nitrate is heated, amongst other products a compound of nitrogen and hydrogen of the composition N_2H_4 is said to be obtained.

The atomic weight of tin has been redetermined by Bongartz and Classen. The determinations were effected by various methods, with the result that twenty-six experiments made with those methods found by experience to be the most trustworthy gave as a mean the number 118.8034, the mean of all the determinations made being the slightly lower figure 118.7745. The value hitherto accepted as correct is 117.8.

Amongst the numerous cases of the successful artificial formation of minerals, the production of the micas by C. Doelter is very noteworthy. They were obtained by fusing various minerals with fluorides. For instance, beautiful crystals of muscovite were prepared by fusing andalusite with potassium fluoride, aluminium fluoride, and silicon fluoride at a low red heat.

SOCIETIES.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Jan. 2.—Mr. B. Winstone in the chair.—It was reported by Mr. Loftus Brock that an extension of the North British Railway was contemplated near Lanark, and that the lines of deviation of the deposited plans included an important part of the wall of Antoninus, near Bonnybridge.—A resolution was proposed by Mr. J. W. Grover, and duly carried, to the effect that a strenuous effort should be made to avert the danger in which the wall was placed.—Mr. J. T. Irvine exhibited a collection of drawings of ancient remains recently found near Peterborough, among which were portions of stone interlaced work from the tower of Helpstone Church, now in the vicarage gardens, and part of a cross shaft, also of interlaced patterns, now lying in a mason's yard, having been used on a public road at Caistor.—A paper was then read by Messrs. Peter, the historians of Launceston, on the remains of the ancient priory of that town which have been recently found in extending the railway. These works revealed the foundations of the day room. Further excavations for the gas works have laid bare a large portion of the east end of the priory church. The foundations of the presbytery, 56 ft. long and 19 ft. wide, and also those of two side chapels, each 15 ft. long and 11 ft. 6 in. wide, have been exposed to view; also several graves and encaustic tiles.—A paper on the representation of a Roman house on one of the remarkable Roman mosaic pavements recently placed on the staircase of the British Museum was read by Mr. W. de Gray Birch. The pavement is one of the fine series brought from Carthage by Dr. Davies.—A third paper, by Mr. S. Cowper, was then

Art and Letters, Vol. IV. (Boussod, Valadon & Co.), contains an extraordinary number of Goupigravures and other "process" prints, coloured and uncoloured, nearly all of them of high merit, and some of them of rare beauty in their way—a way not to be despised by any means. Best of the coloured imitations of engravings in the taste of the Directory is M. Kaemmerer's 'Pluviôse,' a charming girl in blue satin spencer trimmed with black fur, adjusting her pelisse with all the *piquante* grace of a Parisienne of high degree. Next to it is the tender and delicate 'Gladys Harvey at the Gate of the Villa,' by M. Doucet, an illustration of a courtesan's story written, with extreme insight and spirit, by M. P. Bourget. The volume is full of animated and picturesque narratives. The best of them all is the fourth part of M. Ludovic Halevy's 'Notes and Recollections' of the siege and of the reign of the Commune in Paris. The most solid and practical part of this volume is by General Thoumas, who treats 'Old and New Ordnance' with care and research. *Art and Letters* retains the distinction of being the most costly (the price is a guinea each monthly part) of the magazines, but it is by no means the dearest.

THE ROYAL ACADEMY.—WINTER EXHIBITION.

(First Notice.)

AFTER actual inspection of the pictures and drawings brought together by the Council of the Royal Academy, we can say that our hopes of an attractive exhibition are more than fulfilled. To be sure, of Italian paintings there are none—a thing unheard of except when the Landseers were exhibited—and we confess to some disappointment with regard to the twenty-six Watteaus and Lancret's. They do not make much of a show beside Rubens's *Earl of Arundel* (No. 169), from Warwick Castle, or the jovial pictures of Jan Steen lent by Lord Northbrook. Sir R. Wallace and Lord Northbrook have lent Claudes of which the charm is Italian rather than French. It might, indeed, be said that, excepting the four Claudes, the one Lely, one Phillip, one Newton, three Boningtons, and four Rubenses—hardly a dozen instances all told—this fine exhibition would still have been quite possible had Italian art never existed. Watteau, Lancret, Greuze, and the Dutch landscapists, Van de Capelle, Cuyt, Hobbema, and the rest, were not indebted to the Italians. Turner for a time owed to Claude as much as Claude owed to Elzheimer, but the fine 'Van Tromp' and 'Quilleboeuf' and the exchanting 'Venice' are all his own, while the supremely noble 'Wave' is English, although something has been learnt from Ruysdael's ardent love for the sea, but even that something Turner corrected and dignified. In Constable's masterpiece, *View on the Stour* (177), the Italians had certainly no part. It is as difficult to discover anything Italian in the fine Romneys which give distinction to the west wall of Gallery III. There is only a very little of Italy in the Reynoldses in the same room, while in the British pictures with which Mr. T. H. Miller has happily furnished Gallery I. there is no trace of Italian art at all.

The Romneys in Gallery III. are clear, solid, bright, and accomplished, but beside the Rembrandts and Turners they look comparatively raw, hard, and mannered. They are not, however, really so. The delightful *Countess of Warwick and her Children* (145) is excellent in every respect, and compares favourably with the somewhat flashy Gainsborough, the *Duke of Gloucester* (150), which has gained more than it has lost from the effects of time. Nevertheless, it was an ill fortune which placed the Romneys face to face with so many of the masterpieces of that wonderful artist who, had he produced only the *Portrait of a Lady at a window* (160), which the Queen has lent, would have ranked with the poets; had he painted nothing but *The Shipbuilder and his Wife* (167) would have held a distinguished position among the realists; and to whom, had he produced only *The Burgomaster Pancras and his Wife* (163), a chief place among great painters of portraits would have been due.

It is somewhat bewildering to an amateur to be confronted with exhibitions so various and seemingly so self-contradictory of the powers of a single artist, yet had the Academicians desired to puzzle us it would have been easy for them to procure pictures of earlier date which would have shown this great genius condescending to polish painfully the surface of a man's skin, searchingly delineating the radial lines of an old lady's ruff, and depicting, with a sort of fervent joy, the mysteries of light absorbed by golden embroideries or jewels. Nor was the *Portrait of the Painter* (157), whose puffed form and swollen features betray the ravages of time, one of the last of Rembrandt's pictures. It is Smith's 225, dated 1658, and therefore preceded 'The Syndics,' which is now at Amsterdam (Smith's 141), by three years. Still the troubled eyes, the hurried strokes of the brush, the pervading marks of haste and a fevered mind not able to consider its design, but compelled to paint for dear life (Rembrandt had a bad mortgage to redeem in that year), are painfully

obvious in this picture. Far otherwise was it when Rembrandt lingered over the fair complexion, soft eyes, and musing air of the lady depicted in No. 160, dated 1641, and Smith's 511, which, having been imported by Nieuwenhuys in 1814, did not fetch more at Christie's in that year than 790 guineas, but was afterwards sold for 1,000 guineas, and resold, in 1819, for 720 guineas, at which price it became the property of the Regent, who lent it to the British Institution in 1826 and 1827, when, to the best of our knowledge, it was last seen by the public. The lady, of whose history nothing is known—although there is a whole biography painted in her gentle features, her suave expression, and that soft golden hair—is obviously Dutch, the young bride of some rich burges or burgomaster of Amsterdam, chosen for her beauty and the goodness which her sedate eyes and sweet air indicate. She has approached the window of her home, opened it to look out, and is quite unconscious of herself, and indifferent to the effect of the jewellery and sumptuous ornaments on which the light glitters, while the reflections from the priceless lace and lovely pearls upon her throat and shoulders play about her soft chin and cheeks.

Rembrandt, even more frequently than others of his school, adopted the device this work illustrates with exceptional good fortune of placing his sitter at a window, so that the fullest brilliancy of daylight (not sunlight, which this wise master, aware of the limits of his palette, rarely attempted) falls upon her flesh, dress, and ornaments, set, so to say, in the darkness of the room within and the frame proper of the picture. Some of the pupils of the master—such as Dou, Metsu, Flink, Maes, and even Schalken—not content with the forceful contrasts thus secured, painted (and, indeed, Rembrandt sometimes allowed himself to do the same) the actual window-opening and its architecture as a framework to the figure, in addition to the real frame of the picture. Of course neither Rembrandt nor any of his contemporaries, except occasionally, condescended to actual frames other than black, with or without narrow inner borders of gold. The invariable gilt frame is a modern offence to the chiaroscuro and coloration of the picture it surrounds, while its constant employment shows that pictures are nowadays regarded as pieces of furniture. Frames entirely gilt were never used by the Dutch School, which cultivated coloration and chiaroscuro as leading elements of art *per se*. The gilded frames of Italian altarpieces come under a different law, because in those paintings the coloration was adapted to quite other principles than the Dutch, and chiaroscuro of shadow was neglected for the chiaroscuro of light. Your true Briton, ignorant of such refinements, puts his Rembrandt into a gold frame which would suit the gay coloration of a Bellini. A curious survival of the Rembrandtish sense of the fitness of things is observable in Kneller, to whom one last spark of the common sense of the early gods was vouchsafed. He, the very latest of the followers of Rembrandt, was accustomed to paint his men and women in oval encadrements, or sham frames, to be enclosed by the inevitable gold frames no barbarian could be expected to dispense with. We suppose these encadrements to be the archetypes of the oval frames proper, which before their time were very rarely indeed, if ever, used for pictures (although, of course, they were used for miniatures). A little later, when dulness "reassumed her reign," the encadrement of paint was left to take care of itself, and the spandrels between it and the angles of the gilded frame were left unfilled, and the result was very odd indeed. When Murillo and some other artists employed, as they occasionally did, painted encadrements, their sense of the fitness of things compelled them to fill the spandrels.

The frame of Rembrandt's masterpiece has led us far, but the subject has a modern appli-

cation of importance when we take account of the educational effects of the invaluable series of winter exhibitions which the Royal Academy has most generously taken on itself the task of forming. The lady's air of settled peace and happy domestic repose seems to indicate, and the lowness of the source of light falling upon her corroborates the idea, that she is standing in her boudoir after having adorned herself to await the return of her husband from his business in the early afternoon, when leisurely Dutch commerce allowed its votaries to return. It was in 1641, and only some twenty years later we know that Pepys went to his office between four and five o'clock in the morning, left the place at two, and "then home" to take his wife—"poor wretch," as he fondly called her—out for a junketing such as our genteeler age knows not. Mrs. Pepys was not so healthy as Rembrandt's patroness, nor was her face of such high breeding as to be distinguished by these clear golden and rosy undertints and sub-tones of grey, which are visible in the almost luminous carnations, while the light ripples on the tinsel of the fan, sparkles on the embroidery of her gown, its sleeves and gold ornament, and the shadow of the head upon the sumptuous collar and bertha of white shows in its clear depths a whole treasury of pearls in a carcanet worthy to be a king's ransom.

NEW PRINTS.

MM. BUFFA *frs*, of Amsterdam, have sent us, through Mr. Obach, their agent in England, a proof on vellum, with the *remarque*, two rhyming lines by F. V. Vondel in honour of the subject, from a plate etched by Heer Arendzen with extreme vigour and firmness, excelling in rendering the masculine qualities of the picture, which has been long in the Six Van Hillegrim collection at Amsterdam, and famous throughout the world as the 'Burgomaster Six.' It was painted by Rembrandt in 1656, when he was forty-nine years of age, the year of 'Jacob blessing the Children of Joseph,' which is at Cassel, and immediately following the year of Sir R. Wallace's 'Portrait of Rembrandt.' The etching made in 1647 by Rembrandt of his friend the burgomaster standing at a window is almost as fine as the oil portrait, of which, notwithstanding its reputation, no plate has been made equal to that before us. Etched by Desboutin and engraved by J. W. Kaiser, it is Smith's 329. Six is drawing on his glove and about to set out to walk. He wears a broad-rimmed black hat, a loose mantle of red with gold tabs, and a grey coat with gold buttons. It is probably Rembrandt's masterpiece in his freer style. The head is simply perfect. The thoughtful good nature and dignified gentleness of the man are excellently expressed. The withered features retain the energy, if not the freshness of youth, and nothing could be simpler or more spontaneous than the attitude. The face is much more finished than the rest of the figure and the dress, which are decidedly sketchy, yet as massive and powerful as they are true. It is no small triumph for Heer Arendzen to have succeeded thoroughly with this masterpiece. He has been nearly as fortunate with the plate (of which we have received a vellum proof from MM. Buffa *frs*, with the *remarque*, two rhyming lines by J. V. Vondel) reproducing the portrait in the above-named collection of Anna Wijmer, wife of Jan Six, and mother of Jan Six Van Vromade, Rembrandt's patron, which is signed and dated "1641." Consequently it belongs to a very different period of the master's skill from the burgomaster's likeness, and shows the high finish and thorough polish of the surface which belong to the portrait of Saskia, now at Dresden. Anne Wijmer is an elderly lady, and her comfortable plumpness and rosy colour remind one of winter fruit. Not in vain did Smith say that the picture is "finished throughout with the most scrupulous care, accompanied with

extraordinary purity and brilliancy of colouring." She sits in a chair in three-quarters view to our right, and the eyes are to the front. On her head is a close-fitting white cap; about her neck is a ruff of vast circumference, most wonderfully drawn and painted. On her black dress is a fur trimming. As he succeeded with the full impasto, vigorous touch, and marvellous technical shorthand of the burgomaster's portrait, so Heer Arendzen has studied with honourable care the scrupulous drawing, polished surface, and exhaustless modelling of the earlier piece. The features may be said to be stippled, while the ruff is, as an instance of drawing proper, quite as fine.

We have received from Mr. E. G. Cundall, Henrietta Street, Covent Garden, two etchings by Herr G. L. Raab after pictures in the Old Pinacotheca, published by Herr P. Kaesser, of Munich—one of them an excellent representation of P. de Hooghe's (No. 530) Dutch interior of a woman seated with her back towards us, reading a book, and facing the windows, whence the sunlight pours into the room. The clearness and breadth of the etching are enjoyable. The same etcher produced the capital plate before us after Rubens's 'Jesus Christ and the Four Repentant Sinners' (No. 261), which is best known by Val Green's mezzotint and the line print of Natalis (Smith, 190). The etching gives much of the brilliant and rich morbidez of the Magdalen's flesh, but her drapery is rather too light. These prints belong to a series of fifty etchings from pictures in the gallery, some of which we have already noticed. The general effect of the works is well rendered.

NOTES FROM ATHENS.

British Archaeological School, Athens.

THE town of Athens, and especially the Acropolis, is now passing through a very remarkable period in its existence. It is with mixed feelings that even those who reside here, and whose chief interest is in archaeology, look upon the sweeping alterations that have quite changed the character of its appearance. The tendency to demolish all monuments of mediæval or modern history has been allowed free play of late years; in a short time hardly anything will be left that does not go back at least to Roman times. The line will probably be drawn here, though, if one regards nothing but the work of the great age of Athens as worthy of preservation, it is hard to see why (for instance) the pedestal of Agrippa deserves more respect than the "Frankish tower," which certainly was more picturesque and of higher historical interest. But now it is too late to regret what may have been lost. Only two or three insignificant fragments of later walls remain, and those of quite recent period: when they are removed the Acropolis will appear—but for the wear and accidents of ages—much as it did when the so-called "Beulé gate" was first built. This is an intelligible aim, and we imagine it will now be recognized by all as the best attainable. The Acropolis can never again present that picturesque medley of historical associations and monuments of all periods that delighted the visitor twenty or thirty years ago; but we may hope, when the ugliness of recent excavations and alterations has worn off, when a painfully exact appearance of order and arrangement has been avoided (as is promised), and, above all, when the old verdure and flowers have once more spread over the whole, that a new and more purely classical charm may be found to have resulted from the temporary loss of beauty.

The excavations within the walls of the Acropolis are now all but completed; they have reserved their most precious treasure for the last—the head of Iris from the Parthenon frieze, joining on to the block with Zeus and Hera now in the British Museum. We understand that Dr. Waldstein intends to publish this fragment, and will not anticipate his publication by any description; here let it suffice to say that in

preservation it is all but perfect, like those of the magnificent slab with three deities in Athens, and that its beauty is, if possible, even greater. To the artist, beside this discovery all others will pale; but there are many others that are of considerable interest. In particular may be mentioned the halves of two great pediments of Poros stone, one representing the struggle between Heracles and "the old man of the sea" (on a larger scale than that previously discovered with the same subject), and the other containing a most strange monster, or monsters (as put together by Dr. Brückner), three blue-bearded men close together; each ends in a snake tail, and these three snake-tails, coiled together, fill the corner of the pediment; the outside figure on each side also had one wing. To this belong the two heads that excited some attention last spring.

As a topographical gain we may mention that the "Chalcotheca" has for the third—and let us hope the last—time been identified in a large building that backs on to the Cimonian wall in the so-called temenos of Athena Ergane. The foundations only remain, but Dr. Dörpfeld thinks we have enough grounds for believing this identification of his to be the final one. The building is large enough to contain the numerous and bulky articles which we know from inscriptions to have been stored in the Chalcotheca; but we must await Dr. Dörpfeld's publication of his views, and not anticipate beyond a mere mention of the fact.

To English readers a peculiar interest will attach itself to the fact that a marble head (with torso) has been found in Amorgos and brought to the National Museum at Athens, which decidedly resembles in type the well-known "Melian Zeus" in the British Museum. But since the right hand holds a snake, and the figure and face are very similar to one of the best statues of Asclepius from Epidaurus, there can hardly be a doubt that the statue from Amorgos is an Asclepius, and that we must call the Melian head Asclepius too, and not Zeus Melichios. The Asclepius from Amorgos will probably be published by M. Cabbadias. Excavations of early tombs have been made at Epidaurus and Mycenæ. The problem of the Mycenæ pottery has been complicated by the discovery of a fibula with some vases of this type—a quite new conjunction. At Tanagra, too, many graves have been opened, with the usual yield of figurines and white lecythi; the most interesting vases are red-figured, one signed by Phintias, and another by Mys (possibly the great *celator*).

The new Acropolis Museum is completed, and is opened to students; it affords valuable space for the storage of as yet unmounted works and miscellaneous fragments. The Central Museum has changed its name to the National Museum, and is rapidly approaching completion. In the course of a year or two we may hope to see in it a properly exhibited *antiquarium* of smaller antiquities, vases, bronzes, &c., formerly stored in the offices of administration. The great Melian vases are now exhibited in the vase room of the Polytechnic, thus adding another feature to that magnificent collection. The inscriptions, too, are being gathered together in the National Museum; and we are glad to be able to record that they are now in charge of Dr. Lolling, long well known in connexion with the German Institute. For all this varied work, both in excavation and organization, scholars and archaeologists cannot be too grateful to M. Cabbadias, the Ephor-general of antiquities. His untiring activity, often in the face of private and public opposition, deserves the highest praise; all students, and even all visitors to Athens, owe more to his administration than it is easy for them to realize.

Considerable interest was excited in Athens last month by the representation of the 'Antigone' of Sophocles. Though it would be easy to criticize some details, the whole performance was decidedly good. The part of Creon was excel-

lently sustained; so too, on the whole, was that of Antigone, though it seemed to miss the full dignity of the character. It is an interesting experiment for those accustomed to recognize in pronunciation the quantity that determines the metre, to hear that quantity completely ignored in favour of accent. Hardly any unprejudiced listener could be satisfied with the result, especially since such transpositions of words as destroy the metre often seemed to cause no uneasiness either to speaker or hearer. Perhaps the greatest interest of all lay in the scenery. The back of the stage, constructed under the direction of Herr Kaweran from a sketch by Dr. Dörpfeld, represented the front of a palace such as those of Tiryns and Mycenæ; this is the first time such a restoration has been attempted, and the result was very successful. A rich and beautiful effect was gained by the ornate columns, like those of the vaulted grave at Mycenæ, supporting an entablature decorated with spiral patterns. We may note, for the benefit of future Greek plays in England, that a most imposing stature for a guard may be gained by the use of the helmet with an extraordinarily high crest, such as we see on early vases; the only objection is that it may seem half comic at first to a modern audience. In accordance with the most recent discoveries, the chorus and actors had not separate stages, but the former merely stood back on each side during the dialogue, thereby becoming far less prominent than they are, for instance, at Cambridge. They seem less a conventional addition, more an accidental crowd that forms a background to the action of the play.

E. A. G.

Fine-Art Gossip.

ON the 23rd inst. the Royal Academicians and Associates will meet to elect two Associates in the place of Mr. Pickersgill (who has become a Retired Academician) and Mr. Thornycroft, who has been promoted.

MR. GEORGE SCHARF, C.B., the Director of the National Portrait Gallery, is going to publish a monograph on 'The Authentic Portraits of Mary, Queen of Scots,' in which he attempts to distinguish those to be relied upon from others indiscriminately bearing her name, and to dispel the confused ideas that have so long prevailed respecting her personal appearance. Mr. Murray is the publisher. The volume will be illustrated with twelve photogravures and sundry woodcuts.

THE approaching exhibition of a "Century of British Art," the second of the series held at the Grosvenor Gallery, and comprising a number of pastel pictures by J. Russell, F. Cotes, Romney, and Gardner, will consist of loans from the Queen, the Marquis of Lansdowne, Lord Burton, the Earl of Aylesford, Earl Spencer, the Marquis of Sligo, the Duchess of Northumberland, the Earl of Wharfedale, the Duke of Leeds, Earl Howe, Lord Wantage, Sir J. Neeld, Sir G. Russell, Sir Peyton Skipwith, Mr. C. Quilter, Mr. L. Fry, Mr. Ashton, Mr. L. Huth, Mrs. Thwaites, and Mrs. Wollaston. The pictures thus lent include Reynolds's *Sterne*, the *Masters Gawler*, Admiral *Keppel*, Lady *Dartmouth*, *Louisa*, Countess of *Aylesford*, the *Marquis of Granby*, Lord *Dartmouth*, Lady *Skipwith*, and 'Crossing the Stream'; *Gainsborough's Lady Suffolk* when a Child, the *Earl of Aylesford*, Mrs. *Lowndes-Stone*, 'The Mall,' two *Landscapes*, and *Admiral Howe*; *Romney's Lady Hamilton*, Mrs. *Jordan*, Lady *Sligo*, Lord *Burghersh*, Master *J. Fane*, and 'The Brown Boy'; several good *Opies*; and *Constable's 'The Lock'*, which is the property of Mr. C. Morrison, who lends 'Pope's Villa,' by *Turner*, and *Hogarth's 'Punch Club'*. Sir *Coutts Lindsay* has also borrowed 'Calais Harbour' and 'The Avalanche in the Val d'Aosta,' by *Turner*. The Queen lends *Wilkie's 'Penny Wedding'* and 'Blind Man's Buff.' In addition we hear of fine collections of *Cromes*, *Wilson's*, *Cotmans*, *Vincent's*,

Starks, Morlands, Chamberses, and other landscapes, as well as Hogarth's conversation pieces. The private view is appointed for the 19th inst.; the public will be admitted on the 21st.

M. CLAITTE, a young friend and colleague of Mr. Legros, and a sculptor of high promise, has nearly completed a noteworthy group of figures, which is, we believe, to be offered to the next exhibition at the New Gallery. It represents, with immense energy and a sardonic humour suitable to the subject, Charon casting down a corpse. The figures are life size. Charon has, it is to be supposed, approached the cliff under which his wherry is moored, and bears upon his shoulder the half-rigid body wrapped in a shroud. The spontaneity of this sufficiently startling design is unquestionable, and it gains intensity from the surly passion of Charon's face, the spite of his attitude, and the contempt that both so vigorously represent. Kneeling with one knee upon the ground, he is jerking one shoulder to rid himself of the burden, which—gaunt and toothless, its jaw dropped and its eyes hollow, all the shroud awry upon the lean limbs—is thus ignominiously to be tumbled over. The same artist has produced an equally spirited and original bas-relief of a nearly man-size satyr playing on a reed. It would be hard to beat these works in their own line.

M. LEGROS has just finished some finely designed and vigorously carved keystones for large arches, and capitals for pilasters, which serve to show not only his power over the grotesque (after the fashion of French sculptors of the beginning of the last century), but also how much merit may be found in decorative works of that kind.

THE exhibition recently opened at Wirral, Birkenhead, has been enriched by the remarkable collection of votive pictures formed in Asia Minor, Greece, the Islands, Russia, and Poland by Mr. Edward Rae, of Birkenhead, to which we referred in a recent paper upon one of "The Private Collections of England." These specimens of old and modern religious art, illustrating those Byzantine types of design which lasted for an immense period of time, are of high interest, and altogether refute the conclusions of ready writers who, because it was not easy to see a great number of them together, and because they are all of one type, hastily declared that the style to which they belong knew no variety, was the same in all times and all countries, and from all convents, *ateliers*, and the easels of all the artists. Nothing can be further from the truth, as the hundred and twenty pictures in question prove, which, from the Black Christ and the Black Virgin to examples of a less stern and more emotional kind, embrace specimens so pure, serene, and expressive that it is an education to look upon them, and which so closely approach the stately types of Cimabue, Gaddi, and Orcagna, to say nothing of the more human models of Giotto and Masaccio, that we are compelled to abandon a superstition (it is nothing better) which is mostly founded on some immortal lines of Dante. It is obvious that the great Florentine's feeling for design was a sort of family affair, like much of his politics.

MR. PHILIP H. NEWMAN, to whose mural pictures, painted in the spirit fresco process, we have referred at some length, has very bad news for those who are interested in the use of that process and in pictures for which it was employed. He writes: "It may interest you to know that the spirit fresco of mine which you described in the *Athenæum*, July 16th, 1881, is almost destroyed through the reckless burning of gas immediately under it, with absolutely no ventilation, the products of combustion being allowed to stream down the picture, the acidified moisture searing it, of course, as with hot irons. It is inconceivable that in these days of science, Board schools, and technical wisdom people having charge of works of art should be so im-

becile, cruel to the painters they employ, and abjectly stupid as to deal with them thus." "I sincerely trust," adds Mr. Newman, "that Mr. Madox Brown's works [in the Town Hall at Manchester] will escape a similar fate. Canon Lonsdale and myself have both lately shown that even stained-glass paintings, unless extreme care is used in the vitrification [of the colours], will not stand our modern atmosphere charged with sulphureous fumes."

MR. P. H. NEWMAN is engaged on the preparation of cartoons for the series of windows in the new Law Courts at Birmingham.

A SMALL but interesting hoard of silver coins has come to light in an old half-timbered cottage at the little village of West Sheffield, near Newbury. It chiefly consists of shillings and sixpences of Elizabeth, James I., and Charles I.; they were found in a jug secreted in a hole under the stairs. The cottage is just opposite the manor house where Charles I. was quartered when on the march to Oxford in November, 1644, with his army. He had passed through the village the previous year, the day before the memorable battle of Newbury Wash. One of the shillings of Charles I. is of the rude type struck at the Tower of London after the king had fled from the capital, when the regular officers of the Mint were probably dispersed.

THE Autumn Exhibition at the Manchester Art Gallery, which was brought to a close on Sunday last, has been a success, the attendance having nearly doubled that of last year. The sale of pictures has reached about 5,000*l.*, which is considerably in excess of last year's sales.

AT Rome clearances in the neighbourhood of the Forum are suggested which are estimated to cost about 16,000,000 francs, but the scheme has not yet been sanctioned.

MUSIC

Musical Memories. By William Spark. (Sonnenschein & Co.)—The contents of this volume mainly appeared for the first time in the *Yorkshire Weekly Post*, and are now issued in book form at the request of "many distinguished musicians and a large circle of private friends." Dr. Spark adds that if the work is successful it will be followed by others, and as the 'Musical Memories' must afford keen amusement to every musician who reads them, we hope the author will receive the necessary encouragement to proceed with his literary labours. The book consists for the most part of reminiscences of eminent musicians, including Costa, Benedict, Mendelssohn, Spohr, Meyerbeer, Bennett, Balfe, Wallace, Thalberg, Grieg, and Mario, Tietjens and Giuglini, Macfarren, and many others. Dr. Spark appears to have been on the most friendly footing with them all, and they seem to have held him in profound admiration. His modesty prevents him, for the most part, from stating boldly their opinions concerning himself, but his efforts to keep them in the background are not by any means successful. His gratitude displays itself on almost every page, and has led him to form estimates of some musicians far higher than those usually held. Sterndale Bennett's 'May Queen' is said to be "positively unsurpassed in the library of English musical productions." Of Thalberg's compositions it is foretold that the greater part of them will live. We were under the impression that with one or two exceptions they were already dead. Henry Smart is said to have been one of the finest composers England ever produced, and the effect of some of his music is described as "simply magnificent, if not overwhelming." But if Dr. Spark's opinions are frequently strange his statements of fact are sometimes amazing. Mozart's 'Ave Verum' is said to have been his last vocal production. Mario's death is twice given as in 1863; and Giuglini is said to have made a great sensation at Her Majesty's in

1875, which is not surprising as he died ten years previously. The writer's lack of information concerning Tietjens and Giuglini seriously affects his literary style: "Indeed, there is a paucity of information about them which I venture to think cannot be obtained from any of the usual sources." A vein of unconscious humour runs through the book which makes it very readable, though as a contribution to musical literature its value is slight indeed.

Musical Society.

THE Popular Concerts were resumed on Monday with a familiar programme on which no comment is necessary so far as regards the works presented. Beethoven's Quartet in E flat, Op. 74, and Rubinstein's Sonata in D for pianoforte and violoncello, Op. 18, were the only concerted items; and Mdlle. Janotha, the pianist of the evening, contented herself with Chopin's Barcarolle in F sharp, Op. 60, her rendering of which would have been perfect but for a tendency to hurry the time. The persistent demands of the audience for an encore were not without reason, the pianoforte solo being regarded as one of the most important features of a Monday Popular Concert. Madame Néruda played Spohr's early Adagio in E, and Le Clair's *ad captandum* Tambourin in D; and Mr. Santley rendered two of Brahms's *Lieder* and Gounod's 'Le Nom de Marie' in his best manner.

ANOTHER Patti concert was given at the Albert Hall on Tuesday evening, the programme being of the same miscellaneous character as usual, though it contained a larger infusion of high-class music. Madame Patti herself sang 'From mighty kings' and the cleverly scored aria 'La Fille des Faries' from 'Lakmé.' Mrs. Henschel in Liszt's beautiful *Lied* 'Loreley,' and Mr. Henschel in Wolfgram's Fantasy from 'Tannhäuser,' afforded perfect examples of vocal art. The violin playing of M. Tivadar Nachéz was nothing better than a display of virtuosity of the lowest class. The orchestra was heard in the overtures 'Ruy Blas' and 'Masaniello,' and in Benjamin Godard's 'Kermesse,' a brilliantly scored piece of little musical value.

MISS DAMIAN gave a concert at the Princes' Hall on Wednesday evening, previous to her visit to America with Madame Albani and other artists for a concert tour. Her programme was chiefly made up of songs, and contained nothing worthy of serious criticism. Among the performers were Madame Larkcom, Messrs. Lawrence Kellie, Oswald, and Harley, M. Nachéz, and Signor Bisaccia.

FRAU COSIMA WAGNER has given her special permission for the recital of 'Tristan and Isolde,' with pianoforte accompaniment by Mr. Arnbruster, which we have already announced. The work will be given without any cuts. The full cast is as follows: Isolde, Miss Pauline Cramer; Tristan, Mr. W. Nicholl; Brangäne, Miss Marguerite Hoare; Kurwenal, Mr. Wilfred Cunliffe; Marke, Mr. B. H. Grove; and Melot, herdsman and young sailor, Mr. H. Phillips.

DISCOURAGING reports are to hand concerning the condition of the Imperial Opera in Vienna. The artists who have shed the chief lustre on the establishment in the past, such as Pauline Lucca, Materna, and Rosa Papier, are losing their powers, and there is no one of equal gifts to replace them. Verdi's 'Otello' is the only novelty during the past four years that has interested the public, and with a large subvention the theatre cannot be made to pay its way.

ANOTHER infant pianist, Raoul Koczalski, only five years of age, has appeared at St. Petersburg. The Russian papers speak in extravagant terms of his rendering of a series of pieces by Chopin.

It is hoped in Paris that Madame Patti may pay another visit to that city at an early date. A performance of 'Rigoletto' is mentioned, in

which the artist would be supported by MM. Jean de Reszke and Lassalle.

CONCERTS, &c., FOR NEXT WEEK.

MON. Borough of Hackney Choral Association, Haydn's 'Seasons,' 8, Shoreditch Town Hall.
 — Popular Concert, 8.30, St. James's Hall.
 TUES. Mollie Kisch's Pianoforte Recital, 3, Steinway Hall.
 — London Symphony Concert, 8.30, St. James's Hall.
 WED. Herr Max Heierich and Mr. Emmanuel Moor's Second Vocal and Pianoforte Recital, 3, Steinway Hall.
 — Royal Choral Society, Berlioz's 'Faust,' 8, St. James's Hall.
 — London Ballad Concert, 8, St. James's Hall.
 THURS. Mr. Danneberg's First Musical Evening, 8.30.
 SAT. Popular Concert, 3, St. James's Hall.

DRAMA

THE WEEK.

HAYMARKET.—Morning Performance: 'The Merry Wives of Windsor.'

THE revival at the Haymarket of 'The Merry Wives of Windsor' has more value and interest than ordinarily attend pieces given in a tentative fashion. This is in part owing to the fact that two repetitions at the Crystal Palace have rendered the actors familiar with their parts and enabled them to play into each other's hands. Mr. Tree has, however, exercised commendable judgment in his arrangement of the cast, and the general performance displays much thought and intelligence. Mr. Tree himself is a curiously good Falstaff. He fails to supply the sort of unction one likes to assign the graceless old reprobate. His voice has not the rich roll which unlimited potations of sack induce, nor has he the jovial delight in his own wit which goes far to palliate his atrocities. These things will not always come at call. None the less his Falstaff is the best that has been seen in recent years. It is earnest, convincing, comic, and picturesque. So unlike anything Mr. Tree has previously exhibited is it that it gives a new idea of his talents. The Falstaff who, in spite of his uncleanly ablutions and his sound cudgelling, will not forsake the pursuit of Mrs. Ford, has a keen conceit of himself. His wooing, though it proves repulsive, has eagerness and something that simulates passion, and his bearing under his difficulties has a show of philosophy. It was probably out of regard to her vocal powers that Mrs. Tree took the part of Anne Page instead of one of the wives, which would have suited her better. The two matrons who somewhat dangerously sport with fire were safe in the hands of Miss Rose Leclercq and Miss Lingard. Mr. Brookfield's Slender had scarcely the right ring. The Host of the Garter of Mr. Lionel Brough, the Dr. Caius of Mr. Kemble, and the Sir Hugh Evans of Mr. E. Righton were ripe performances. Mr. Macklin played carefully as Ford, and Mr. F. Harrison bore himself excellently as Page. So good, indeed, was the entire representation that its transference to the regular bills may perhaps be intended. The piece has apparently been mounted with a view to a run. In the last act especially the scenery is worthy of all praise. Nothing can be prettier than the revels at the foot of Herne's Oak. Mrs. Tree sings in a delightfully impressive fashion the inserted song "Love laid his weary head," and a ballet of children, under the direction of Madame Lanner, constitutes a pleasing feature. Sir Arthur Sullivan's music is in keeping with the action, and is well rendered. A revival such as this does something towards

restoring to the Haymarket its old character as a home of "classical comedy."

MR. HALLIWELL-PHILLIPS.

THE last of the brilliant band of scholars who founded the Shakespeare Society has passed away at the age of sixty-eight. Dyce, Payne Collier, W. Harness, Thoms, all died before him—Dyce twenty years ago. Indeed, Halliwell was much the youngest of the company. He was born in Sloane Street in 1820, and as early as 1839, when he was a scholar of Jesus College, Cambridge, he had begun that long career as author and editor which he continued with unabated zeal till nearly the close of his life. When one looks over the list of his works one begins to recognize the amount of our indebtedness to him, for though the world was of late years apt to regard him as a student of Shakespeare and of nothing else, his range was wide, and nothing antiquarian was alien from him. In fact, his first publication was 'Rara Mathematica,' a collection of ancient treatises on mathematics, and he followed up this line of study with his 'Letters on the Progress of Science in England from Elizabeth to Charles II.' As early as 1839 he had been elected a Fellow of the Royal Society and of the Society of Antiquaries. He had also—an uncommon taste for an undergraduate of those days—a habit of spending his time among the manuscripts of the university library and the college libraries, and the result was a volume, published by Rodd in 1841, on 'The Manuscript Rarities of the University of Cambridge.' In the same year he edited 'Naval Ballads' for the Percy Society; his first Shakespearean publication, an essay on the character of Falstaff, was due to the same year, and two years afterwards he began contributing to the publications of the Shakespeare Society. His pleasant 'Nursery Rhymes of England,' which appeared in 1845, made his name known to a wide circle of readers, and his 'Dictionary of Archaic and Provincial Words' secured him the gratitude of all lovers of English literature. Halliwell was not a scientific philologist, and never pretended to be one, but this book and his edition of Nares's 'Glossary' were highly serviceable to students of our early literature for the wealth of material they contained in days long before the Dialect Society existed, and when such helps were few and scanty. In 1848 appeared 'The Life of Shakespeare,' his first essay in what was to be more than anything else the task of Halliwell's life. It was followed by the magnificent edition of Shakespeare in folio, which he published by subscription. This splendid work is a wonderful monument of the editor's industry, even if, as he himself said in later life, the execution was unequal and some plays were more thoroughly edited than others. Most men would have been contented with such a feat of labour, yet during the years when it was passing through the press he edited some Early English miscellanies, printed 'Handlists of Early English History in the Bodleian,' brought out his 'Dictionary of Old English Plays,' 'Notes of Excursions in North Wales,' and a similar volume on Cornwall, and busied himself about the purchase of New Place, and in the formation of the Shakespeare Museum. His growing interest in the life of Shakespeare led him to this latter undertaking. He lavished his time and his means on Stratford; he went through the town records, searched every private collection of papers he could get hold of, and toiled unremittingly for the slightest scrap of evidence that would throw light on the life of Shakespeare. As he himself remarked, he fairly ransacked every corner where anything about Shakespeare could possibly be found.

All this while, that is for some thirty years or so, Halliwell had had a wife and children to support by such income as a man who wrote rather for the few than the many could secure, and

had had to endure over and over again the pang, bitter to one who possessed all the collector's instincts, of parting from time to time with the rarities his knowledge and indefatigable research had enabled him to acquire, but which he had not capital sufficient to retain. He lived quietly at Brixton, and subsequently at Brompton, himself doing the marketing for his household, and prudently adapting his expenditure to his means. It is characteristic of the man's unselfishness that much of his time was given to editing books gratuitously for the Shakespeare and other societies. But in 1872 a great change occurred in Halliwell's fortunes. Sir Thomas Phillipps died, and Mrs. Halliwell inherited her father's estates at Broadway. Halliwell, who now took the surname of Phillipps, made a noble use of his wealth. He accumulated books and manuscripts relating to Shakespeare, but not for himself only, for he made large gifts to Stratford, to Edinburgh University, and to Birmingham. He had before employed an artist to sketch every nook in Stratford and every building on the road between Stratford and London which Shakespeare's eye could have rested on, and now he began a series of investigations of the records of the English boroughs, with a view of tracking the visits of companies of Elizabethan actors. From Ludlow in the west to Ipswich in the east he, during the course of years, carefully carried out his investigations; he travelled along almost the whole stretch of the south coast of England, and the Midland Counties were diligently visited to the same end. He spread notices far and wide expressing his readiness to buy Elizabethan documents, and he became so well known as a purchaser of rarities that he secured an astonishing number of most valuable manuscripts and books, although, of course, he had to pay the penalty of being offered tons of rubbish which he could not accept. Every catalogue of second-hand books, too, was steadily read through, and every second-hand bookseller sent his catalogues to Hollingbury Copse. The successive editions of his 'Outlines of the Life of Shakespeare'—a work he published at a loss in order to bring it within the reach of poor students—gave some idea, but far from an adequate one, of the variety and extent of the collections thus got together.

On succeeding to the Broadway estates Halliwell-Phillipps spent considerable sums on their improvement, but he, fortunately for himself, disposed of the greater portion of them before the fall in the value of land took place, and he had thus ample means for his favourite pursuits. He removed to Brighton, where he purchased some acres on the Downs, intending to build a house, and in the mean time had a wooden hut erected on his land that he might superintend the operations; but he took such a fancy to his temporary dwelling that he gave up the idea of bricks and mortar, and put up a set of wooden buildings of curious appearance, but affording ample room for his working library and the ponderous safes in which his chief treasures were deposited. His wife, who had been his companion and chief assistant in his years of struggle, died after a long illness; but Halliwell-Phillipps was fortunate enough to find a second wife whose main pleasure it was to care for his comfort and welcome his friends, and in his quaint home at Hollingbury Copse he entertained a succession of visitors from England and America, who came to look at Warwickshire title-deeds or Elizabethan music books or Jacobean quartos, or simply for the pleasure of gossiping with one so full of knowledge and cordiality. Halliwell-Phillipps had, with one single exception, no enemies; he had nothing of Dyce's caustic style in controversy; in fact, he shrank from anything resembling a quarrel, and he had a strong dislike to the slightest harshness of expression. He was hurt by the attitude assumed of recent years towards him by some of the people at Stratford-on-Avon—more hurt than

he need have been, for no one competent to form an opinion could fail to condemn the ingratitude shown to him. Otherwise his later life was wonderfully serene. He usually spent some part of the year among the muniments of old English towns; he was seen for a month or two in London, generally in Fetter Lane; and the rest of the year he was at Brighton, ordering, indexing, and arranging (his neatness was almost painful) his recent acquisitions. His work was mainly done in the early morning; the rest of the day was given to spoiling with kindness every one about him. Last spring his health began to fail, but as the summer advanced it improved, and in the autumn he seemed well and cheerful. On Christmas Day he became very ill, and on the 3rd of January he died.

Halliwell-Phillips had slight sympathy with æsthetic criticism of Shakspeare; his mind always hungered after facts; and even textual criticism did not seem to him to rest on a basis sufficiently secure. It was this fondness for facts which led him to concentrate his attention for the last twenty years on the life of Shakspeare, not on the text. The amount of information he accumulated, the multitude of illustrative details he worked up, secure him a high and permanent place among the students of Shakspeare. His library, with the exception of a portion given to Edinburgh University, is to be sold. Let us hope it will not leave this country.

Dramatic Gossip.

LORD TENNYSON and the Earl of Lytton have joined the committee of the Marlowe memorial.

'STILL WATERS RUN DEEP' is to be produced at the Criterion on Saturday. During the earlier part of the week the theatre is to be closed for redecoration.

'THE POET' is the title of a *lever de rideau* by Mr. F. W. Broughton, produced on Friday in last week at the Vaudeville. It is written with some spirit, and though unequal is fairly entertaining. Mr. F. Thorne gives an amusing, if conventional presentation of the poet whose wares are in request for the advertising tradesman and the purveyor of valentines. Miss Annie Irish plays agreeably as his daughter, and Mr. Cyril Maude is a "masher."

A COMEDY by Mr. J. P. Hurst, entitled 'The Begum's Diamonds,' is announced for an afternoon performance on the 22nd inst. At a somewhat later date an adaptation of 'Mlle. de Belle-Isle,' by Mr. H. O. Buckle, is to be given, also on an afternoon, under the title of 'The Duke's Bonnet.'

MRS. OSCAR BERINGER will shortly begin her management of the Opéra Comique, at which house, as an evening entertainment, her drama of 'Tares' will be given, 'Little Lord Fauntleroy' retaining its position in the afternoon bill.

'LE VOYAGE DE MONSIEUR PERRICHON' of MM. Eugène Labiche and Edouard Martin is the latest production at the Royalty. The hero of this admirably cynical comedy, first played by Geoffroy at the Gymnase in 1860, is now taken by M. Dalbert. M. Schey is the commandant, and Mlle. Jane May assigns much grace to the *ingénue* part of Henriette.

MRS. SWANBOROUGH, during many years the manager of the Strand Theatre, died on Sunday in her eighty-fifth year.

IN consequence of a throat attack Mr. Mansfield has withdrawn 'Prince Karl' from the Globe, at which 'She Stoops to Conquer' is given to-night, with Miss Kate Vaughan as Miss Hardcastle and Mr. Lionel Brough as Tony Lumpkin. Mr. Mansfield's next appearance will be as Richard III.

TO CORRESPONDENTS.—W. A.—I. M.—K. T. B.—J. J.—F. A. E.—G. J. R.—N. C.—I. A.—received.
No notice can be taken of anonymous communications.

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